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CALIFORNIA ART RESEARCH

VOLUME SEVENTY
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FIRST SERIES

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Vol. XX.
PART ONE

MONOGRAPHS

GEORGE BOOTH POST

WILLIAM JURGEN HESTHAL

DONG KINGMAN

JACQUES SCHNIER

SERGEY JOHN SCHERBAKOFF

DOROTHY WAGNER PUCCINELLI
&
RAYMOND PUCCINELLI

YOSHIDA SEKIDO

VICTOR MIKHAIL ARNAUTOFF

FRANK WALTER BERGMAN

Gene Hailey, Editor
Abstract from California Art Research
W.P.A. Project 2874, O.P. 65-3-3632

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INTRODUCTION TO YOUNG MODERNS

In Volume I of this series of California Art Research monographs, the reasons for the existence of the project and the extent of its aims were clearly set forth. On the first page of the Introduction, it was stated:

> "It is believed the Art Research project fills several vital needs among which are: First, it overcomes the absence of adequate information on both the early-day California artists who made their residence in San Francisco, which should be readily accessible to every art museum and art library and school in the United States. Secondly, it supplies more detailed information concerning younger artists and their contemporary problems."

There are now 22 volumes published in this series. Although this may be considered an achievement in itself, of more significance is the nature of the volumes prepared. From numerous sources recognition has been received of their use and value since they add to the cultural history of the West important reference items of noteworthy interest. In the prefatory note of Volume I, it was stated: "Prior to the existence of this project there were very incomplete data on the early history of art and artists in California." The monographs published in this series contain contemporary data on approximately 100 of the more important artists of San Francisco.

Approaching the artists of today, it was difficult to decide who among the several hundred young artists to in-

clude in this series. Mistakes in judgment have probably been made but no slight has been intended. Many of the names in the monographs are comparatively unknown. The works by which they are identified have not won wide recognition. However, contemporary chronicles have been important in the past; for instance, Carl Van Mander's "Schilderboeck," written during the 16th century, is invaluable as a source of contemporary information regarding the great Flemish painters. Probably from among today's lists of young modern artists may come one or two artists who will be considered great. In view of this probability, to make better known a number of promising artists seems fitting. Some whose names are not entered may really be the ones who will achieve distinction. The choice of those included is based primarily on the guesses of contemporary authorities who, of course, are very apt to err.

The young moderns included in these two volumes are considered the most promising among those who are outstanding in the San Francisco art colony, which is said to consist of approximately 750 persons.

The young artist in a few countries today finds himself in a unique position. Particularly in the United States, through the medium of governmental encouragement, he has been given the opportunity to realize that he need not be dependent solely on the fluctuating and capricious favor of a patron, nor on his own ability to publicize himself by eccentric, so-called "Bohemian" gestures. He has been briefly offered the

chance to be what he always should have been: a functioning unit of society. Moreover we, his public, are beginning to sense that his sharply perceptive outlook and interpretation of truth make him an extremely important factor in social development.

In a recent, somewhat popularly written volume, "The Significant Moderns," by J. C. Bulliet, a lucid account was given of the revolt of the giants of contemporary European art and the subsequent assembling under their banner of other artists. These other artists numbered not only those in whom lay the germinating seeds of greatness, but included as well the rank and file, the dilettante, and even the downright poseur when his understanding of the new trend of art led to a sufficiently vital product.

Possibly this is the situation with our artists today. American artists no longer are bound to a slavish imitation of European schools of art. This is especially true of artists of San Francisco. With the exception of the Amerindian, there is no purely indigenous American art. However, it appears that a distinctive American culture is slowly emerging and may become a blend of several diverse cultures. Art expression in San Francisco may in time be considered one of the primary sources for the development of this new American culture. In this metropolis, numerous conflicting cultures may successfully fuse, for here the artists are in close contact with European trends as well as with the mani-

fold approaches of the Orient. Furthermore, some artists have been slightly influenced by the primitive arts and crafts of the South Seas and Alaska. Certainly Colonial Spanish, South American, native Mexican, and western American Indian cultures have made a definite contribution to the lives and works of some prominent San Francisco artists.

We believe the young artists included in these monographs have something to declare which is of importance. The inclusion of their names in the chronicle of historically recognized artists may give these individuals a wider field of activity. It may also encourage a fuller and lovelier representation of those ideas which will make possible a more distinctive American culture. Already in these young moderns may occasionally be found original, courageous, powerful and beautiful works of art.

G E O R G E B O O T H P O S T

1906. . . . . .

Biography and Works

"OAKLAND ESTUARY"

GEORGE BOOTH POST

George Post is a rising young San Francisco artist, who although comparatively unknown, has attracted unusual attention from the critics for his water color work. His painting has been watched with interest as it has developed and broadened through transitional stages.

Post was born in Oakland, California, on September 29, 1906. After completing his high school courses at Polytechnic in San Francisco, he enrolled at the California School of Fine Arts. During the two years that he studied there he experimented with various media, and although successful with oils, he decided that water color was his best expression, because of the discipline of stating true values quickly.

HIS WORK

As early as 1932, Post's work attracted the attention of Junius Cravens, then an art critic on the San Francisco "Argonaut". The Argonaut of April 15, of that year, presents an interesting evaluation:

> "There is a substantial quality in George Post's water colors that make them uncommonly satisfying. In his current one man show at the Art Center, one has an opportunity to sum up his endeavors, and to more or less place a value on his achievements up to the present time. While Post depicts the world in as literal terms as does Stanley Wood, he simplifies through selection, and invests his subjects with a romance of color which glorifies them. In his painting of San Francisco scenes particularly, he catches and reflects the 'feel' of the city as do

> few of our resident artists. Nothing could be more typical or more expressive of the physical San Francisco than is his 'Skyscraper'. In two of his most recent water colors, 'Golden Gate' and 'Land's End' he begins to interpret realism through constructive forms, which have not always hitherto been apparent in his works. Yet those forms, which tend toward deliberate design, are not employed at the sacrifice of other qualities which are essential to his individual expression. Rabid San Franciscans should find a great deal to please them in Post's water colors."

In 1933 Post went to the famous California 'Mother Lode Country'. There he found a type of subject particularly well adapted to his brush. The picturesqueness of decaying buildings and forgotten towns he sketched in endless series of quick and brilliant water colors. There is no doubt that the year and a half that he spent there influenced his later work and when he returned to San Francisco, he showed the result of his efforts in another one man show at the art center. Again Cravens hailed his progress; in the San Francisco News of November 10, 1934, he said:

> "Post's art is not creative in an imaginative sense. He deals with realism as uncompromisingly as would a photographer. Yet his work is not stilted. This is due partly to his broad, fluent use of water color, and partly to his emotional response to the human equation which lingers in the scene before him. Though man himself is seldom depicted, his presence is keenly felt. Buildings long since abandoned to decay seem to be haunted. Post thus infuses his realism with a subjective quality which saves it from utter banality."

A characteristic water color exhibited on his return, was entitled "Abandoned". As the title indicates, it depicted

At the Oakland Art Gallery, in 1936, from a very representative field, George Post was awarded the second prize for water color. This honor indicates the progress he has made since his work first started attracting attention.

Junius Cravens, in an article written early in 1936, observed what he believed to be a change in style in Post's work. This critic had followed the career of the artist with sympathetic interest and his appraisal is therefore the more valuable:

> "One of the most proficient water colorists of the Bay Region, and one who really paints in that medium, in the 'pure' sense of the term, is George Post.
>
> "A one man show of Post's most recent water colors which now occupies one of the small west galleries at the San Francisco Museum of Art, indicates that the work of this young San Francisco artist is taking a new trend.
>
> "During the last couple of years Post has seemed inclined to overemphasize the importance of architectural structure, and to depict it too literally. The result was that while his paintings were expertly executed, they tended toward being dry and hard, and a bit too prosaic.
>
> "In the works in his current show, all of which have been done within the last year, Post has swung clear of the limitation of tight architectural representation and in a broader form of expression than he has hitherto achieved, is finding his way toward a new freedom.
>
> "In coming into a realization of his technical powers Post has also matured esthetically. This is particularly noticeable in such typical scenes as 'Oakland Estuary', 'Rock Quarry' and 'Pier W.1 Bay Bridge', works which are no less clear statements in universally understood terms for being broadly expressed.

> "Some of his landscapes have become too spotty through over exuberation, but when the work of an artist of Post's ability is in a transitional stage one can charge such faults up to experimentation and overlook them for the moment."

Here again in Cravens' estimate, as in Danysh's, the view is toward the future, they gladly concede George Post the potentiality, and look to the fulfilment.

That this artist takes his work seriously is indicated by his philosophy of art. Many an older and more established artist has far less conception of what he is striving to attain. Here is his clear cut feeling of what his work means to himself:

> "Painting should fundamentally record a sincere feeling of the times and a straightforward attitude of clear, simple statements.
>
> "Next in importance I think is to capture and retain the character of the subject. The particular identity of a certain place or thing is very important, but the identity can be overlooked if the full significance of the character is fully realized.
>
> "Composing a painting or any work of art is, to me, more significant than relying only on color, or line, or form--although I earnestly dwell on all three when the composition justifies it.
>
> "Technique, handling, style, is of lesser importance. Honest, straightforward statement done with a strong, bold sense of feeling, retaining the intrinsic character of the subject and anchored to good composition and an abundance of active imagination is, I think, what an artist should strive for."

It will be interesting to watch the development of George Post; when he has found himself fully, San Francisco may well expect to add his name to her proud roster of artists.

One-Man Show, November 1934
Shaws Flat
Thunder Shower
Abandoned
San Francisco Museum of Art, 1935
San Francisco Art Association
California Barn
Stream
December
One-Man Show, May 1936
Oakland Estuary
Rock Quarry
Pier W-1, Bay Bridge
California Palace of the Legion of Honor, 1936
Choppy Seas
Looking Aft from the Boat Deck
Stream

Berkeley, California
Berkeley Women's Club, 1935

Oakland, California
Oakland Art Gallery, 1936

Los Angeles, California
Los Angeles Museum, 1936

San Diego, California
California-Pacific International Exposition, 1935

Chicago, Illinois
Chicago Art Institute, 1936

AWARDS:

Oakland Art Gallery, 1936
Second prize for water color

CLUBS:

Member:

San Francisco Art Association
Art Center, San Francisco
California Water Color Society

W I L L I A M J U R G E N H E S T H A L

1908..... . . .

Biography and Works

"Holy Night"

WILLIAM JURGEN HESTHAL

A young San Francisco artist whose quiet progress has attracted attention to his work is William Hesthal. Although young he has received many prizes. It is a tribute to his steady purpose that these honors have not interfered with his development.

Hesthal was born in San Francisco, California, on August 24, 1908. His early art schooling began during his childhood while he attended Hamilton School and later Lowell High School. When he was a small boy he began to attend Saturday morning classes at the California School of Fine Arts and continued to be a student there for eleven years. When he was only eighteen he held his first one man exhibit at the Modern Gallery. The older artists and critics regarded his work as creditable, but the concensus of opinion was that the youth was forcing himself too much, that his work suffered--"not in subjecting himself to the influence of artists whose work he admires, but in subjecting himself to comparison with them."

In Hesthal's case, however, the critic was wrong; although unformed perhaps as to style, the artist was finding himself through the surest possible method, that of trial and error. Such criticisms never bothered Hesthal whose energies were focussed on painting, not on what people say about paintings.

In 1927 Hesthal made a trip to Europe, where he chiefly spent his time in Germany. While he took no formal art courses abroad, the work of the advanced European artists greatly interested young Hesthal. It widened his perceptions of modern art and yet did not influence the results of his own art understanding.

Speaking of this artist's progress and development, the art critic, Junius Cravens made the following comment in the "Argonaut" of February 10, 1933:

> "A young artist whose work we have been watching with interest for several years is William Hesthal, who is now showing a small collection of black and white drawings, in line and wash, at the Art Center.
>
> "Though Hesthal is still a mere infant, he has long since turned his back on art schools and such, and has taken to working things out for himself. He has followed his own sweet course, which has been slow, and has already led him through many phases of development and experimentation. The chances are that he will pursue such a course most of his life, for he is potentially too capable an artist ever to outgrow being a student. Meantime, he is busy turning out sincere and increasingly substantial work.
>
> "At present Hesthal seems to be enthralled by the "American Scene". While that type of subject is widely popular among artists everywhere, one does not feel that Hesthal has turned to it only to be in the vogue. But, if he has, he is handling it exceptionally well--much better than many of his elders."

The next two years were busy ones for Hesthal, he became identified with a group of the younger San Francisco artists, who, feeling their way, were protesting against academic methods. He joined the San Francisco Art Association

and Society of Mural Artists. During this time, while experimenting with many mediums, he decided that oils gave him the expression that he most desired. Since then, although he employs the pencil and is fluent with water color, he does his best work in oil.

ANNE BREMER PRIZE, AND PHELAN FELLOWSHIP

In 1935, Hesthal won the second Anne Bremer Memorial prize of $200. His picture that won the award was entitled "A. D. 1885", a composition of two old San Francisco houses in a sombre street. It pictured the dignified facades in an architecture of a fast passing age. The subdued coloring harmonized with the old homes so typical of San Francisco's outmoded residences. It was an award that Hesthal had earned honestly, and a recognition of his progress. The "Christian Science Monitor" announced the prize in their art column:

> "The second Anne Bremer Memorial prize, carrying an award of $200, went to an artist in his early twenties, William Hesthal, for his amusing and significant oil painting, "A.D. 1885". This reproduces a group of old fashioned houses, to which their inhabitants have striven to add some modern touches. This same artist captured an honorable mention in the graphic arts division for his pen and ink drawing "Trees".
>
> "Hesthal is a talented representative of the younger group of California painters who are striving to achieve individual expression. He commands a fine plastic quality. In his work he is utterly sincere and little influenced by any school."

About a year later, Hesthal received an even more important recognition of his art. This was the Phelan Fellow-

ship, established by California's late Senator Phelan. This award is only available for a native-born Californian, under thirty five years of age, and carries a stipend of a thousand dollars. The judges were well-known San Francisco artists, Charles Stafford Duncan, Frank Van Sloun, and E. Spencer Mackey. These three men of varied experience, artistically, combined to cheer young Hesthal's talents.

APPRECIATION AND PHILOSOPHY

Jehanne B. Salinger, San Francisco art critic, appraised the artists as follows in the "News Letter and Wasp" of October 6, 1935:

> "....He is talented, tasteful, versatile and skillful. He draws admirably with the brush and pencil. He uses his water colors with a remarkable fluency. He paints portraits which could pass the most proper juries of the London Royal Academy. He plays with subject matter in a way which makes him a brother of the surrealists. He sports with serious American landscapes and makes a go of it. Then he turns a somersault, once again, and paints a self portrait which would please even Alexander Brook and might give him a prize in any 1935 International Carnegie Exhibition--granting he were lucky enough to be invited.
>
> "With young Hesthal it is almost a case of too much talent. Whatever he does is really very good and looks quite serious. What, above all, gives us a staunch confidence in this painter is that every canvas feels thoroughly essential to the well-being of the artist at the moment of creation. You know that each expression 'had to bubble over'. Never do you feel that this artist has stood before his easel with a vacant mind trying to think, saying to himself, 'Oh Me, Oh My', what can I paint?

> "Hesthal is a born painter and the urgency of his art expression will carry him far along; if he does not make too much of his talent and takes the time to live and think and is willing to be a bit more leisurely about his work. He has everything else to his credit; his drawings are an outstanding contribution to our local art mart."

William Hesthal has done interesting work under the auspices of the Federal Art Project of the WPA. He started in their lithographing department and afterwards was given the task of designing panels for the music room at Mills College, Oakland. These were not accepted however, and Hesthal was given the designs for mosaic panels for Tamalpais High School, in Marin County, California. These interesting figures represent Tragedy and Comedy, and have been accepted for execution which will take place in the near future. The opportunity which WPA has given these relatively unknown artists to create original work of an enduring nature will undoubtedly prove a boon to Hesthal as well as to others. It places their work before the public and results in stimulation and encouragement to the artist.

Hesthal exhibits an interesting degree of social consciousness in some of his subject matter. Here lies a portion of the value of these younger modern artists, of whom he is one. They are in tune with the restless spirit of the times--and some of them can voice this feeling on canvas. "Pole Dance" by Hesthal is a tenement scene on a hill, perhaps Rincon, in San Francisco. The title is taken from the tele-

graph poles which stand out starkly among the houses. Down-and-outers slouch in the street, and the whole gives a feeling of poverty stricken hopelessness. Another in the same mood is his painting, "The Picket".

While this feeling is given in some of Hesthal's work, it is the artist's own opinion that it should not be stressed to the exclusion of a search for less topical subjects. As the critic before quoted said, he is not the type of artist that will ever stop striving, and therein lies his hope for the future. He is young, he has had a brilliant start, and it is fortunate that his sincerity will carry him to greater heights than he has yet touched.

WILLIAM JURGEN HESTHAL

REPRESENTATIVE

WORKS

A. D. 1885 (oil)
American Beauties (oil)
Holy Night (oil)
Picket, The
Pole Dance (oil)

PERMANENT COLLECTIONS:

Federal Art Project, San Francisco
Holy Night (oil)
Mt. Tamalpais High School, San Rafael, California
Two mosaic panels (accepted--work not begun)

EXHIBITIONS:

San Francisco, California
Modern Gallery
Collection of paintings and drawings, January 1927
Collection of street scenes, June 1935
Art Center
Collection of black and white drawings, February 1933
Members' Fall Exhibition, August 1935
Represented
Two-Man Show, October 1935
Collection of water colors and paintings
San Francisco Museum of Art
San Francisco Art Association Annual, February 1935
A. D. 1885 (oil)
Gump Galleries
California Society of Etchers, May 1935
Pole Dance (oil)

AWARDS:

San Francisco Art Association, 1935
Anne Bremer second award $200, for "A.D.1885"(oil)
Honorable mention--pen and ink drawing "Trees"
Phelan Fellowship $1000, 1936

CLUBS:

Member:
San Francisco Art Association
San Francisco Society of Etchers
San Francisco Society of Mural Artists

JURY SERVICE:

San Francisco Museum of Art; Graphic Arts
San Francisco Art Association, September 1935
San Francisco Society of Women Artists Exhibition, November 1936

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September 21, 1935--October 6, 1935
October 19, 1935--October 26, 1935
November 16, 1935

Argonaut, San Francisco
February 5, 1927--February 10, 1933

Christian Science Monitor, Boston, Massachusetts
March 16, 1935--May 11, 1935
March 24, 1936

D O N G K I N G M A N

1911..... . . .

Biography and Works

"FISHERMAN'S WHARF BOATHOUSE"

DONG KINGMAN

Kipling's, "Oh, East is East, and West is West, and never the twain shall meet," is not proven in an artistic sense, in the life of Dong Kingman. With five years of childhood spent in the occident, and fourteen years of the formative period in the orient--then returned to the occident without a trace of oriental influence artistically--he combines "East and West". Racially there was no "twain" to meet, as Kingman was born occidentally of oriental parentage. The interesting feature of Dong Kingman's life is; that art in molding its acolytes, ignores racial and international barriers. This young Chinese-American artist was born April 1, 1911, in the Chinese section of Oakland, California, to the parents, Dong Kwong and Dong Lew Shee, nee Lew Wee Kay, and given the name of Moy Chu. Dong Kwong, though born in Chicago, Illinois, found the ancestral call of China too strong to resist. When Moy Chu was at the age of five, his father turned over to a brother his established manufacturing business, known as Fong Hing Co., makers of overalls and aprons, located in Oakland; and bade the wife prepare the family for the journey to China.

GENEALOGY AND YOUTH

In the spring of 1916 the granitic peak of Victoria, at an elevation of 1800 feet, heralded the approach to Hongkong, a British crown colony. Traveling slowly through a sea

of sampans, the liner is soon made fast to the pier. Disembarking, the Dongs were alarmed by the clamor of jinrikisha boys, competing for business. From the quiet streets of Oakland's Chinatown to the bedlam of this teeming oriental port, requires adjustment. Composure, a Chinese characteristic, asserts itself, and Dong Kwong soon established himself at 231 Des Voeux Road, Central; a drygoods business under the old name, Fong Hing Co. Arrangements were made for the education of the sons, Dong Moy Chu and Dong Ming. Financially able, he placed them in a private Chinese school, the equivalent of the American kinder-garten. After two years of this schooling they were placed in another Chinese school, where four years were spent. These first two schools were exclusively Chinese.

HIS EARLY TRAINING

Moy Chu was then sent to the Long Non (southside) school. Here English as well as Chinese was taught. Drawing and water-color painting were part of the curriculum. This school played an important role in the future life of Moy Chu. Here a Chinese teacher, who had spent years studying art in Paris, launched Moy Chu into the realm of art. As is the custom of the higher schools of China, the student is given a school name--that of Kingman was given to Moy Chu. In relating the origin of the name Kingman, and the method employed by the teacher, Junius Cravens, art critic for the San Francisco News,

writing under the date of April 4, 1936, conveys this interesting story:

> "Kingman's name may seem as bafflingly Western as his painting, but that is because he has turned it wrong end to. His given name is Kingman; Dong his family name.
>
> "The native drawing master at the Hongkong school which he attended had studied art in Paris. That teacher, as is an old oriental custom, took two or three of his outstanding pupils to the country during the summer vacation periods for a serious study of art--Kingman among them. He seems to have been an excellent teacher."

Three years were spent in this school under the able instruction of this teacher. English, a part of the studies, was trivially taught. With an eye on the land of his birth, Kingman thought it advisable to augment his knowledge of English. One other school of Hongkong is entered, the Yok Choy. This, a catholic school, was administered by Christian Brothers. English and drawing were specialized in. When prizes were offered for pencil drawings, Kingman won the fifth prize for a still-life drawing, a basket of fruit. Whether the church, of occidental architecture, adjacent to the school, influenced Kingman later, in selecting ecclesiastical edifices as his favorite theme of artistic expression, the reader may determine in these pages. Over a year was spent at the Yok Choy school. Before returning to America, Kingman worked as a salesman in his father's store for three years.

DONG KINGMAN RETURNS TO AMERICA

Early in 1929 Kingman, with his mother and brother, arrived in San Francisco. The business left years before in the care of the uncle was turned over to Dong Ming, the older brother. Kingman, under the guidance of the uncle, began learning the manufacture of textiles. On a business trip to Stockton, Kingman met Wong Shee. It was a case of love at first sight, a furious courtship, and Kingman at eighteen years of age, took Wong Shee back to Oakland as his bride. With the long hours needed in the factory, only occasional time could be devoted to art. Dong Wong Shee has told Kingman a little visitor is expected. In January, 1930 the baby, Kwoak Houng, arrived. The urge of art is surging inwardly. Seeking a field which would give more leisure, in 1931 Kingman withdrew from the fabrication of textiles.

DURING THE LEAN YEARS

Invariably, the impetuous youth throws out the soiled water without first considering a source of fresh. Let alone a job with more leisure; there were few jobs at all. For indulging in a speculative frenzy, America was paying the penalty of stagnant finance, and paralyzed industry. Kingman finally obtained employment in a restaurant. After a year learning the business, he bought it for a reasonable price. During the year that followed his proprietorship, time was found to attend the Fox Morgan Studio in Oakland for studies

in art. With all business heading for lower levels, Kingman was forced to dispose of the restaurant. Having moved to San Francisco, the family lived in a small place at Clay Street and Grant Avenue. There were few commissions for water-color paintings; the family must be fed. Kingman began hammering the employment offices. The turn of fortune came--to some it would have been minor; to Kingman it was of major importance--a job as cook for Mrs. Cyrus K. Drew. Mrs. Drew, who later became a patron of Kingman's, arranged his hours so that he could indulge in the study of art. These hours of leisure combined with hard study advanced Kingman to the point where he felt he could bring his work before the public. In January of 1935, he exhibited at the San Francisco Art Association's Fifty-fifth Annual. Alexander Fried, writing for the San Francisco Examiner of January 20, 1935, relates that, though not a winner, Kingman offered stiff competition:

> "Lively subject doubtless helped Zakheim win the water-color medal in the stiff competition provided by Dong Kingman, George Post..."

The Chronicle of May 5, 1935; reports this exhibit and announces a later one that followed:

> "Dong Kingman, young San Francisco Chinese artist, whose work was hung recently at the Palace of the Legion of Honor, will show landscapes in water color at the Vallejo Library."

KINGMAN ON THE FEDERAL ART PROJECT

Strange things have been happening in Washington, D.C. As the Medicis fostered the artistic sons of Florence,

Italy; so has the Federal Art Project fostered nationally the Art sons of America. The beneficence of The Federal Administration and that of the Medicis make for no comparison. The Medicis fostered a few, for self-glory, for esthetic enjoyment of family friends; where this Administration fosters all, and the product of their work for the education of the masses. In the latter part of 1935, Kingman was assigned to the Federal Art Project. To this he contributes water-color sketches of local scenes. On inquiring of Kingman as to the location of his studio, the following was elicited from him:

"Studio? I haven't any." "But where do you refine or put the finishing touches to your work?" I asked him. "Outdoors, I finish everything. Sunlight; all light changes fast. Must catch it quick; if not caught to-day, picture is lost." Pointing to a water-color sketch embodying a panoramic view of Visitation Valley, with hills, roads, the Southern Pacific shops and scattered houses, I asked: "How about that?" "I complete that in four hours," Kingman replied. The hours of work asked of the artists by the Federal Art Project are fair, leaving sufficient time for self-development. Of this Kingman has put to advantage, so much so; that 1936 has proved propitious.

KINGMAN RECEIVES RECOGNITION

The following quotations from San Francisco newspapers and periodicals throw light upon the progress Kingman

has made, and voice the critics' appreciation of his work. The Call-Bulletin of March 27, 1936, of the exhibit at the Art Center, comments:

> "Kingman's style is free--his subject matter consists largely of San Francisco scenes."

Under the caption, "Freshness apparent in Water Colors by Dong Kingman." Junius Cravens in the San Francisco News of April 4, 1936, writes of the above exhibit:

> "Once in a while one unexpectedly happens upon a one-man show which should step out in front of the line, as it were, to have honors pinned on it. Such an exhibition it seems to me, is Dong Kingman's. That young Chinese artist is showing twenty of the freshest, most satisfying water-colors that have been seen hereabouts in many a day. Though Kingman may be comparatively unknown, his name is not entirely new to local gallery visitors. Isolated samples of his work have appeared from time to time in group exhibitions. But this is Kingman's first attempt to stand alone, so to speak, and the result more than justifies the venture. By their one-man exhibitions shall ye know them.
>
> "There is nothing in Kingman's painting which betrays the Oriental. On the other hand, while his approach is that of a Westerner, there is nothing in the result which hints at an attempt on the part of the artist to imitate anything that is foreign to him. Probably the answer is that Kingman already has developed that universal quality which may place a sincere artist's work above the limitations of either racial characteristics or 'schools'. Kingman's art belongs to the world-at-large of to-day.
>
> "Landscapes and San Francisco street scenes in which human figures appear incidentally, predominate in Kingman's exhibition. He handles his color fluently, in broad, telling masses.
>
> "He is never finicky. He is completely sincere and never superficial. Here is a real water-color painter."

HIS PROLIFIC ACTIVITY

Encouragement such as was accorded Kingman by Mr. Cravens served the purpose of redoubling his efforts. The industry of the Chinese, so frequently referred to by occidental writers, is exemplified admirably by Kingman. In conjunction with his Federal Art Project work he utilizes every moment to advance himself in the eyes of local art patrons. To-day he may be seen depicting the soot-grimed industrial section; tomorrow, boats idling at wharves. Stimulated to untiring efforts, Kingman has accumulated during the summer, subject matter for further exhibitions.

The San Francisco Chronicle of September 27, 1936; reporting an exhibit at the Art Center of a group of local artists, states:

> "And Dong Kingman's splashy snapshots of San Francisco help make the show worth while."

The incentive of Kingman in reaching out to a group of shows during a week in October, is conveyed by the Chronicle reporter under the date of October 11, 1936:

> "It seems to be Dong Kingman and George Post week in the Art galleries of the Bay region. The reporter whose business it is to take looks at the bewildering variety of shows that have recently gone up in the public museums of San Francisco and Oakland ran across these two artists everywhere except at the War Memorial, and always their strong, imaginative watercolors were among the most important things to be seen.
>
> "Kingman and Post are both represented at the Oakland Art Gallery, where the fourth annual exhibit of water-colors is on view.

> "At the Legion of Honor two galleries are devoted to Kingman, Post and others. Kingman's rapid, sketchy, vibrant and improvisational shapshots of the local scene contrast well with Post's.
>
> "Kingman and Post contribute also to the exhibition of work done on the Federal Art Project at the M.H. de Young Museum. This includes everything under the sun, and is one of the most entertaining and instructive small shows at present hanging. San Francisco and its hills, parks, and bridges appear in many water-colors."

Harry Haswell of the San Francisco News Letter of October 17, 1936; writing of the above show, relates:

> "Dong Kingman and George Post provide an attractive exhibit, rich in contrasts of style and view-point. Kingman, well-known in San Francisco as a water-colorist, contributes several regulation studies of the Bay Bridge, Telegraph Hill, and environs.
>
> "These are done in a free splash style, pitched high in the color scale."

HIS ART ASSOCIATION EXHIBITION

Reference has been made before of 1936 being a propitious year for Kingman. The time for the San Francisco Art Association's second annual exhibition of water-colors has arrived. Kingman is prepared. He enters his "Church No. 1". The jury, consisting of Jose Moya del Pino, Ralph Stackpole, and Marian Simpson, are to select the prize winners. The San Francisco Chronicle of November 8, 1936, comments that the jury must have had a knotty problem, and gives this information of Kingman:

> "The San Francisco Art Association's first purchase prize by Dong Kingman for 'Church

> No. 1'. Kingman, Post, and Maurice Logan are practically synonymous with the water-color in these parishes, and no show is complete without them."

Glen Wessels of the Argonaut of November 13, 1936; reports of the above show:

> "Dong Kingman and Post loom large wherever San Francisco water-colors are to be seen. In the past two months their work has dominated no less than three separate shows."

COMMENT FROM THE CHINESE PRESS

The praise elicited from the Chinese press--of which the writer has quotations from two, but space permits the partial translation of one only--must have given Kingman great pleasure. Writing of the prize winning picture, the Chinese Times of November 14, 1936, proudly proclaims:

> "Mr. Dong has exhibited work in various shows in the city, attracting attention of art circles each time. His skill in handling the difficult medium of water-color, his free and splashing technique; together with his broad and bold strokes, have all contributed to his winning the prize, which is indeed a great honor, both to himself and the Chinese as a whole.
>
> "We envision for Mr. Kingman, who now bears the distinction of being the first Chinese to have won such a first prize, great success and a bright future."

KINGMAN'S WORKING PHILOSOPHY

Feeling that an artist would talk more freely in his home, the writer decided to visit him at number one, Dawson Place. Seated, I asked Kingman his definition of "Art". He replied: "To me it is funny. I am better educated in Chinese,

but even in Chinese I--yes, it would still be funny. See that picture?" Kingman pointed to a water-color sketch of a giant cement mixer of the Bay Bridge. "One place I send that one and my 'Church No. 1'. They like that, and reject 'Church No. 1'; maybe it's the difference in people. Yes, to me Art is funny."

Of Kingman I enquired concerning his medium, his expression and technique. "My ideal medium is water-color. When making a painting, my idea is to paint an object with the greatest simplicity, and with a free and unfettered style. To me the most delightful subjects are churches and street scenes peopled with common, everyday life." Upon asking to see more of his work, he graciously brought out a dozen or more scenes of gas plants, liners docked at piers, and predominantly, edifices of San Francisco. Having won a prize with a picture of a church, I queried him as to his fondness for ecclesiastical edifices. His reply embodied his greatest ambition. "I don't know why. There is something about churches that holds me. The light that plays over their facades seems different. The sky, too, over them, whether the sun shines or not--seems to take on a different hue. At times I catch bits of this fleeting 'something' and I imprison it on paper. I read once an occidental writer who stated; 'Architecture is frozen music'. Maybe the hundreds of years that have gone into the development of ecclesiastical architecture is what I like. Some day I hope to paint in water-color the great cathedrals of Europe.

To catch the fleeting lights and shadows that play over the cathedrals of Cologne, Westminister, and St. Peter's of Rome."

CONCLUSION

In this biography evidence has been shown that "Art" holds no brief for racial barriers. That if a son of oriental extraction is desired by her to carry a torch of occidental Art, she brooks no interference. If Art is, as defined by George Jean Nathan: "the reaching out into the ugliness of the world for vagrant beauty and the imprisonment of it in a tangible dream," then Dong Kingman is doing his bit.

DONG KINGMAN

REPRESENTATIVE

WORKS

Bay Bridge
Chinatown
Church No. 1
Church No. 2
Market Street
San Francisco
Shipwreck
Street Scene
Third and Market
Water Front

PRIVATE COLLECTIONS:

Mrs. Cyrus K. Drew, San Francisco, California
Water Front

Mrs. Victor H. Wallman, San Francisco, California
Mason Street

Mrs. D. A. Porter, Oakland, California
Chinatown

PERMANENT COLLECTIONS:

San Francisco Art Association, San Francisco
Church No. 1
Federal Art Project
Fishermens' Wharf, Boat House

EXHIBITIONS:

San Francisco, California:
San Francisco Museum of Art
San Francisco Art Association
Fifty-fifth Annual, January 1935
Second Watercolor Annual, 1936
California Palace of the Legion of Honor
Exhibited, 1935
Exhibited, 1936

Art Center
One-man Show, March 1936
Exhibited, September 1936
M. H. de Young Memorial Museum
Federal Art Project, October 1936

Vallejo, California
Vallejo Library, 1935

Oakland, California
Oakland Art Gallery, October 1936

AWARDS:

San Francisco Art Association
Second Watercolor Annual, 1936
First Purchase Prize, $50, for "Church No. 1"

CLUBS:

Member:
Art Center, San Francisco, California

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October 17, 1936

Argonaut, San Francisco
November 13, 1936

Chinese Times, San Francisco, November 14, 1936

J A C Q U E S S C H N I E R

1898..... . . .

Biography and Works

"LADIES HEAD"

PERSONAL PROPERTY OF ALBERT BENDER--SAN FRANCISCO

JACQUES SCHNIER

Some years ago, in the middle nineteen twenties, Edgar Lee Masters, the Illinois poet whose star was then in the ascendency, stated that the San Francisco bay region and San Francisco in particular was destined to become the Athens of America. Here, he prophesied, the greatest poets, novelists, painters, sculptors, dramatists, scientists and philosophers would make a sudden and brilliant showing. His conclusions were reached from a survey of artistic and literary movements in the English-speaking world.

Lee Masters held that the turmoil of Europe and Asia was a condition under which genius could not flourish at its best. One has but to observe the utter absence of any creative literature, music or productions of fine arts today in those European countries which have traded ploughshares for swords to judge the accuracy of his convictions. The latest edict in Rome, commanding that drapes be placed over the nude portions of the murals of Michael Angelo, murals which have remained bare to the world for over four hundred years, is a case in point. The voluntary exile from their homelands of artists, writers and some of the greatest scientists of our times, completes his augury.

The New York artist, Lee Masters claimed, received his stimulation artificially at second-hand from books, pictures and the works of other artists. Chicago was a vast and

sprawling thing without unity or personality. Southern cities, he said, were charming, but there the mind became languid and shunned the sustained effort necessary for the best kind of mental creation.

On the other hand San Francisco had a solid and lasting quality. The city and its environs had a galvanizing effect on his poetic nature. There was an energy, a poignant influence in the air, he found, and perhaps the romantic history of the west, had more than he realized, an undue influence on his prophecy. Nevertheless, in the period during which his prophecy was made, cultural activities in the bay region were booming as well as the stock market.

The tradition of San Francisco as an art center was being given a rebirth. Plans were being perfected for the finest opera house in America. Art schools overflowed with students. Embattled legions engaged in literary world wars over surrealism, dadaism, abstractionism, futurism, self expressionism and whatnot. The dream of a trans-bay bridge was approaching reality. George Sterling was proclaimed the outstanding poetic genius from coast to coast. Robinson Jeffers was just emerging over the horizon. The East had become sterile, the West was leaping up. And from all this activity there exuded a psychological atmosphere which was bound to have an effect upon anyone engaged in any kind of artistic endeavor.

During these years Jacques Schnier was quietly carving his way to recognition. In 1928 this recognition came. Since then he has achieved fame and distinction through his sculpture. The wholesale devotion to learning and the fine arts which Lee Masters found on his visit to San Francisco undoubtedly influenced Jacques Schnier to devote his life to artistic endeavor rather than to the field of engineering and architecture in which he had perfected himself. While San Francisco may or may not become the Athens of America in some future golden age, it has produced more outstanding artists and figures in the art world than any other city in the Western hemisphere. One of these is Jacques Schnier.

HIS GENEALOGY AND YOUTH

Jacques Schnier was born in the city of Constanza, Roumania, on Christmas day, 1898. He is the son of Benjamin and Matilda Schnier and is of Semitic origin. Benjamin Schnier was a merchant. The wave of European immigration was at its height and when Jacques became two years old Benjamin Schnier moved his family directly to San Francisco. Here he engaged in the building construction industry and became a home builder. Jacques attended the public schools and received the regular common school education. He had no predilection in the direction of art, and to his knowledge no member of his ancestry was either an artist or draftsman. His second year in high school is significant because of his suspension in

that year from the advanced freehand drawing class. His teachers said that he had no talent. In fact he showed no particular enthusiasm toward this form of expression at this time. His interests lay in engineering and architecture.

In 1916 Jacques Schnier entered Stanford University as a regular student in the department of engineering. He pursued his studies diligently, earning his way by working during vacations and in his later years in college as a teaching fellow. When he applied for admittance to a landscape drawing class he was rejected on the ground that since he was majoring in engineering it was incompatible with the established rules of the art department. The seed lay fallow. Later it was to germinate.

Sometimes determination is the procreator of destiny. Young Schnier studied and read widely. He led an active outdoor life. The year 1917 finds him as a surveyor for the Great Western Power Company in the Sacramento Valley during his vacation. In 1918 he is a field assistant for the United States Geological survey doing topographical work in Oregon and Washington. The following two years he is a transit man for the East Maui Irrigation Company on the Island of Maui, Hawaii, and assistant engineer at the Carboa power house on the north fork of the Feather River in California. Peculiarly, at no time during these formative years did he experiment with or try to express his artistic tendencies. Not yet had they awakened.

HE ABANDONS ENGINEERING

Schnier graduated from Stanford with a master's degree in engineering in 1920. Immediately he went to the Island of Kauai in Hawaii as an engineer for the Hawaiian Sugar Plantation Company where he remained for the next three years. The exact moment when a decision is made in our lives, or from where the impulse originates is an unfathomable mystery. Only "Babbits" and captains of industry seem to be dead certain of these things. Schnier may have tired of his technical profession. He himself does not know. At any rate, in 1923 he abandoned engineering never to enter it again. In his own words, "simply because I found that I cared more about art than anything else".

HE STUDIES ART AND ARCHITECTURE

Leaving his work in the islands, Schnier returned to the mainland and began an intensive study of art and architecture at the University of California. He remained here for two years, after which another year of study was spent at the California School of Fine Arts. His earlier efforts were directed toward drawing. Then he began experimenting in various media. He found that, for him, sculpture held the greatest appeal. Having arrived at this conclusion the more remunerative profession of architecture, along with his engineering before it, went by the board. Everything from now on was to be devoted to his tardily discovered ambition, sculpture. His

addition, during this same year he produced a relief panel in mahogany, "Moses and Aaron", a glazed ceramic called, "Seated Figure", and a concrete replica of Mount Whitney. Gradually he was establishing himself as one of the west's foremost sculptors. A poplar carving, "The Stream", was produced in 1928. Hailed as a work of outstanding merit it was awarded the sculpture medal at the annual exhibition of the San Francisco Art Association. At a later showing in an exhibition of the Decorative Arts at the Women's City Club it won the medal of first award. "The Stream", represented a woman holding in her hands the rich soft stream of her hair. Interesting comment of the period ran as follows:

> "Jacques Schnier is probably San Francisco's most promising young sculptor and his wood carvings recently exhibited....were among the outstanding contributions.
>
> "The sculptor, Jacques Schnier, is a San Francisco artist whose work is of outstanding interest. He has developed so rapidly that he already gives promise of taking his place among the outstanding sculptors of the Pacific Coast....From wood, which has been his principal medium during this past year, Schnier seems to invoke a kind of invisible poetry, rhythm unerringly concordant with its color, grain and surface. A notable characteristic of his carvings, particularly those in the round, is their effect of size. They nearly always seem greater than they are. The design could remain unaltered, whether the work were ten inches or ten feet high....'The Stream', is one of the finest works that Schnier has produced."

HIS RECOGNITION GROWS

There followed a panel in bas-relief which was incorporated as a decorative feature in the Berkeley residence of

Florence Alston Swift. By this time the quality of Schnier's sculpture was gaining recognition beyond the confines of the bay region. At the annual exhibition of Northwestern artists held in Seattle, Washington, in 1928, the Seattle Fine Arts Society presented the first award for sculpture to two of Schnier's panels carved in poplar. These were called, "The Mountain", and, "The River". Also he was commissioned to design and execute a fountain for the San Francisco Playground Commission. The form was cast in concrete, covered with buff colored stucco. The drinking bowl was lined with green and blue tiling. Above the bowl there was inset a bas-relief panel representing two baseball players. There was included also another marble panel bearing an inscription.

A ONE MAN SHOW

A notable event during 1929 was a one man exhibition given by Schnier at the Beaux Arts Gallery in San Francisco. It was a novel exhibition in that his sculpture and drawings were given a setting by furniture of his own design and execution. This feature attracted widespread favorable comment. The furniture was designed with the utmost simplicity, making use of different kinds of wood inlaid in one piece for its decorative effect. Of the show itself, which marked a prolific period in the creative work of the artist, the following comment is recorded:

> "....Mr. Schnier's sculptural works are shown to great advantage, and this is the first

really comprehensive exhibition of them that San Francisco has had an opportunity to see. The collection includes many pieces which have not previously been exhibited. One of his finest low-relief carvings is a teak panel called, 'The Family'. Aside from its technical virtues, the panel is a beautifully composed decoration, and one which, though it is in low relief, gives the impression of great depth. One of the most admirable figures he has done in the round is that called, 'Man With Bird', cut in walnut. There is as fine sculptural quality in this figure as Mr. Schnier has yet attained to. 'Woman Combing Her Hair', a small bust in teak, is also among the best of his newer works....Mr. Schnier's drawings from the figures are patently sculptural studies. His pen and inks are done with a sureness and a purity of line which is indeed rare.

"....His carving is always the supremely finished carving of the master technician.....He sings in wood and he makes wood sing. There is music in his work--a literally melodic line."

HIS PROLIFIC ACTIVITY

It was now three years since young Schnier had begun seriously on creative work. His studio in the warehouse and commercial district hummed with activity. A pair of lovers wrapped in embrace was his next creation. White cedar was the medium used for this piece. Then a set of three panels carved in teak. Then followed in marble his famous, "Head of a Young Girl", which represented him in the All American Sculpture Exposition held at the California Palace of the Legion of Honor.

SCHNIER'S ART FURNITURE

The furniture he had created consisted of the furnishings for two rooms. They were of natural wood, unfinished

save for the wax rubbed into the surface and composing the sets were a davenport, table, chairs and bed. They were designed for the owner of a Berkeley home who subscribed to the simplicity of contemporary art. Always he chose the wood whose grain suited the outline he intended to carve.

IN SOUTHERN CALIFORNIA

At this time also Schnier conducted a large showing of his work at the Braxton Galleries in Hollywood. The exhibit was composed of modeled or carved heads, figures and decorative bas-relief panels, three of the latter being incorporated in a craftsmanlike wood screen, and one being inset in an oak door. Comment from Southern California periodicals ran as follows:

> "That we have here one of the real sculptors of the country can scarcely be doubted..... When an artist, as in this work, simplifies without losing the human logic, his work gains in power and directness. There is a beautiful rightness too about the smaller forms, the details in his sculpture. Look for instance, at the bird folded so tenderly in the hand of the 'Man With Bird'. For the most part Schnier's ideas are essentially plastic, that is, he is interested in carving or modeling forms for their own beauty. There is only one venture in expressionism here, the 'Christ on the Cross', and it is a singularly expressive work, suffused with pity, every turn of body and head aiding the idea....how fluently and surely he draws the long supple lines that are the glory of man's body....This is an auspicious exhibit. We are seeing here for the first time the gathered works of a gifted and sensitive sculptor who seems destined to make a real mark in the sculpture of our country and time.

"Jacques Schnier is not the greatest sculptor of his time, for there are Bourdelle, Maillol, Despiu and a few, a very few, ahead of him because of greater experience. But Schnier is a great sculptor now, by virtue of his accomplishments to date. For he has hit the mark too squarely in the center, and his average of hits is too high, to be the product of either accident or a flash success. Here is sincerity, strength and absolute poise in sculpture. Here are wood carvings rivalling in power the paintings, the drawings, of Diego Rivera, and with something of Rivera's directness....Harry Braxton has boosted his prestige by showing such a representative and thrilling group of carvings by this young Californian....the whole exhibition should remain here permanently, so that not only our sculptors, but all our artists, could see it often."

HIS FOREIGN STUDY

Having scored these initial successes Schnier turned in the direction of oriental art and culture. Carefully he planned a long trip through Asia in order to study at close hand the originals of the famous sculpture of the far east. The trip, in addition to the most important art centers of Europe, included Hindu and Egyptian studies and the Island of Bali in the East Indies. He was particularly fascinated by the work in the famous Buddhist sculptured caves at Un Kang in Shensi province, China. His itinerary also included the lost city of Angkor, Cambodia, where the walls of the temples of Angkor were covered with thousands of feet of glorious bas-relief carvings in stone. While in the far east he became interested in the oriental philosophies and believes that this experience enabled him to produce more mature work. Particu-

larly was he impressed with what the Buddhists call mankind's three great conceits, "that one man thinks he is better than another, that one man thinks he is worse than another, and that one man thinks he is equal to another." After a short stay in Japan, his study tour of Asiatic and European art and culture ended in 1933, when he returned to San Francisco.

HIS RETURN TO SAN FRANCISCO

When Schnier returned to California he immediately plunged into active work. He produced, "Two Bathers" and "Prayer Figure", the latter a carving in walnut. Also, he was commissioned to execute a bronze tablet for the Commonwealth Club to commemorate the site of the historic California Theatre in San Francisco. At this time he held one of his most notable exhibitions at Courvoisier's Gallery, where he displayed twenty-seven works in varied mediums, such as wood, stone, and metal. The commentator for the Argonaut wrote:

> "We have watched Schnier's development over a period of years. His current show is material proof that he has grown steadily and firmly in his work, and he will doubtless continue to do so. In fact there seems to be little doubt but that he is destined to become one of the really important sculptors of our country and of our time."

Other reports enthusiastically stated:

> "...critics have pointed out that from Schnier's first composition, 'Fury', to his most recently executed sculptures, his work has revealed that surety of touch and unvarying worth which marks the artist of superior talent."

[illegible] [illegible] [illegible] [

> "Such an artist produces with seeming effortlessness and in his earliest works, effects which the less gifted worker can achieve only after years of study and practice."

THE COIN DESIGN FOR THE BAY BRIDGE

The year 1935 finds Schnier as a member of the faculty of the School of Arts and Crafts in Oakland, California. In this year also he was chosen to design the half-dollar which was minted to commemorate the completion of the San Francisco-Oakland bay bridge. The design bears a grizzly bear modelled after the great Rocky Mountain bear in Golden Gate Park Zoo. The reverse of the coin shows the bay bridge with the ferry building tower in the foreground, and the cities and hills of the East bay in the background. Another honor and commission he received was to execute a relief in wood called, "The Gardner", which was presented to the San Francisco Museum of Art by a wealthy patron.

In addition to Schnier's sculpture, his teaching and his outside lecturing on contemporary sculpture and other art subjects, he became deeply interested in psychology and psychoanalysis. He began an intensive study in these fields concentrating upon the latter, relating it all to art and his own work, and again turning intellectual handsprings that resulted in serious and scholarly treatises on the artistic urge.

HIS RESEARCH IN PSYCHOANALYSIS

Psychoanalysis, Schnier believes, is the world's major recent contribution to the science of human thinking. He

believes it has had a momentous influence on sociology, criminology, pedagogy, medicine and many of the arts. At the present time he is doing research work on psychoanalysis as applied to art. He considers it the most important influence in his life, and that it has given him the power to concentrate his abilities more thoroughly. Also, he believes, it is of prime importance in understanding human nature and our mental processes. On this subject he has contributed to several magazines and some of his articles have been reprinted in pamphlet form.

SCHNIER WRITES ON ART AND ARTISTS

The Peninsulan for July, 1936 contains a long essay which he has written explaining the Freudian concept with reference to art and the influence of the libido on the creative processes. In order to understand his working philosophy the following extractions from this article are submitted:

> "Our libido, dynamically speaking, can be thought of as being stored in the reservoir of our unconscious mind. Just as rain water is drawn off from a reservoir to irrigate the land, libido is drawn off from our unconscious mind to energize the procreative instinct. Libidinous energy which is not used for procreative purposes can be sublimated, i.e., it can be used to supply the motive power for the creative impulse which finds expression in socially valuable occupations such as science, art or even business....The artist, in addition to being a dreamer of dreams, steeped in a life of phantasy, is the possessor of a large libido quantum. These are the very characteristics which when uncontrolled lead to serious emotional disturbances. But the artist saves himself in this way. He possesses the capacity and the talent to take hold of his inner phantasies and emotions and sublimate them. He is

> able to socialize them, to extrovert them, metaphorically speaking, to throw them out of himself on to a canvas or the carving of a sculpture piece or the modeling of a figure. In this way he retains his grip on reality which would be regularly destroyed where a strong phantasy life has no means of expression.
>
> "In addition, he offers those others who are immersed in a deep phantasy life, but incapable of expressing it, happiness and comfort and consolation. In that he affords those with a love of art, a release of libido, libido that if remaining pent up would tend to bring about an addition to the neurotic distress about us, the artist may truly be considered as a physician to the soul of man."

HIS ESSAY ON THE JEW AS A SCAPEGOAT

In addition to his articles on art and psychoanalysis Schnier has written many essays on other subjects, such as a tribute to Dr. Sigmund Freud, which appeared in the Emanuel and Jewish Journal, and a treatise on, "The Jew as a Scapegoat". Both of these articles have been reprinted. The latter is a defense of Dr. Freud and psychoanalysis and the inference is drawn that the attacks on this science by medical men are made solely, "because ninety percent of the leading analysts are Jews". That Jew baiting like "Red" baiting is a herring dragged into a controversy to befuddle the issue and to misdirect attention away from a profound analysis is lost sight of. That the forces in control of bureaucratic organizations, such as the American Medical Association, are always fearful of new ideas in any field is ignored, and the author's conclusions are reached from various historical and religious works, too numerous to mention.

SCHNIER ON EXPRESSIONISM

In an article on expressionism in sculpture Schnier has written the following:

> "Expressionistic sculpture then, is the field in which the tender or the vigorous emotions of the inner self are portrayed; where feelings of love as well as those of hate, jealousy and other passions are released; where even phantasies, not usually sanctioned by society, find an outlet; the thirst for vengeance, sadistic and masochistic tendencies and the ambition for greatness. Here wishes and longings of day dreams are fulfilled and the outpourings from the great reservoir of man's unconscious are objectified....that expressionistic art can run the whole gamut from work that is highly objective, (where a hand, an arm or a head are readily identified by the spectator), to that which is completely subjective, (where forms are distorted or abstract and have meanings not readily, or impossible of being, understood by the spectator)."

CONCLUSION

Jacques Schnier, in addition to his other prolific and versatile activities, in the fields of sculpture, writing and lecturing, is at the present time on the faculty of the School of Architecture at the University of California. Engaged also in research work with reference to psychoanalysis as applied to art; his working day consists at times of eighteen hours in succession. He is unmarried. The popular fallacy that the artist is at his highest point of efficiency while starving in a garret Schnier holds only in contempt. In his opinion the very first requisite for creative work of any kind is economic security, so that all the mental processes may be

Unlike many other of San Francisco's fine artists, Schnier is well supplied with orders and commissions for work to be done. Feeling that this factor has been of immeasurable assistance in furthering the quality of his own art, he looks forward to the day when the peculiar economic problem which now confronts the artist will have been solved.

JACQUES SCHNIER

REPRESENTATIVE

WORKS

SCULPTURE:

Woman With Necklace (birch relief)
Fury (redwood)
Leda (marble)
Head of a Young Girl (marble)
Dancer (pewter)
Prayer Figure (walnut)
Portrait of John (black walnut)
Two Dancers (polished bronze)
Dancing Figure (ebony)
Union (teak)
Seated Figurine (glazed ceramic)
Seated Figure (poplar)
Man and Woman With Bouquet (poplar relief)
The Embrace (mahogany)
Moses and Aaron (relief in mahogany)
Portrait of Marylee Sears (plaster)
The Stream (poplar)
The Mountain, Carved Panel (poplar)
The River, Carved Panel (poplar)
The Family (teak panel)
Mount Whitney (concrete)
Portrait of E. H. (terra cotta)
A Pair of Lovers (white cedar)

DRAWINGS:

In a Garden
Nude
Vase of Flowers
Two Figures in a Garden
Sunday Picnic

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

PUBLIC AND PRIVATE COMMISSIONS:

SCULPTURE:

Lady Acrobat, Mills College
Art Gallery
Fountain, San Francisco Playground
Commission
Portrait of Jacqueline, Mrs. Chas.
B. Ehrman, Beverly Hills
Woman in Orchard, Misses R. & G.
Pauson, Los Altos
Portrait of John, Mrs. J. Steinhart,
San Francisco
Woman Combing Her Hair, Mrs. M. C.
Sloss, San Francisco
Decorations, I. Magnin, Hollywood
The Gardner, San Francisco Museum of
Art
West Wind, I. Voohries estate,
Medford, Oregon
The Soil, Anne Bremer Memorial Library,
California School of Fine Arts
Bas-Relief, Florence Ashton Swift,
Berkeley

HONORS AND AWARDS:

First Sculpture Award, San Francisco Art
Association, 1928
First Sculpture Prize, Seattle Art Insti-
tute, 1929
First Prize, Mrs. Stewart Edward White,
Garden Competition, 1930
Los Angeles Museum Sculpture Award, 1934
Gold Medal of First Award, Oakland, Calif-
ornia Museum, 1936

CLUBS:

MEMBER
California Society of Mural Artists
San Francisco Art Association
Exhibiting Member, (hors de concours)
Foundation of Western Art

EXHIBITIONS:

San Francisco, California
East-West Gallery
Modern Gallery
San Francisco Museum of Art
Palace of the Legion of Honor
Courvoisier Galleries
Beaux Arts Galleries
Braxton Galleries, Hollywood, California
California Pacific Exposition, San Diego, California
Seattle Art Institute, Seattle, Washington
Los Angeles Museum, Los Angeles, California
Portland Museum of Fine Arts, Portland, Oregon
Art Institute of Chicago, Chicago, Illinois
The Faragil Galleries, New York, New York

PERMANENT COLLECTIONS:

Mills College Art Gallery, Oakland, California
San Francisco Museum of Art, San Francisco, California

JACQUES SCHNIER

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S E R G E Y J O H N S C H E R B A K O F F

1894..... . . .

Biography and Works

"THE JAPANESE TEMPLE"--OSKIMA, JAPAN

"PROPERTY OF THE ARTIST"

SERGE JOHN SCHERBAKOFF

Flowing languidly hundreds of miles through Southern Russia, the great Dnieper River turns sharply at Dnepropetrovsk, and wends ever widening, along the western edge of the Province of Taurida, bordering on the Black Sea. In this deep South Russian province before this mighty river empties into the sea; situated serenely on its eastern bank, is the town of Kohovka, Taurida. Here, in the home of John Scherbakoff, a fur merchant, activity replaced the sultry July listlessness, for Vera Scherbakoff, nee Vera Suhina, had this nineteenth day of July, 1894, bestowed upon the jubilant home, a baby boy. He is the fourth child born to the Scherbakoffs. Characteristic of most Russian families, joy and high celebration predominated for every new baby, not only for the first born. When the time prescribed by the Russian church for christening has arrived, the happy parents are at the baptismal font, and the resonant voice of the priest speaks to their eager ears the name of the new arrival: Sergey John Scherbakoff.

Time, moving like the great Dnieper, slow, but sure, carried Sergey through the perilous stages of his delicate infancy. When still a small child, death removed the father from the family. The fur business had been so prosperous that Scherbakoff left sufficient means to comfortably care

for the family. The mother decided to continue the business and employed a Polish governess in the country to educate the four children. Under her care the children learned the rudiments of Russian and Polish, as well as the fundamentals of English. Occasionally the mother would absent herself from the cares of business, to visit with the children in the country.

Their mother was an amateur artist, a student of music and a proficient linguist. Under her loving guidance, she opened to the children a cultured understanding of art. On these country tours, small Sergey's aptitude for sketching gave much pleasure to his mother. In the tranquillity of this little town and placidity of the broad river, seven happy years passed for him. Then as the business continued to prove very profitable, and the mother desired to give her children a higher education than Kohovka afforded, she bided the time for its wide disposal. Soon she sold it for an excellent price and preparations were made to settle in Kharkov.

THE SCHERBAKOFFS GO TO KHARKOV

Bewilderment seized the children long before the train's entry into Kharkov. Spires of the huge cathedral were seen struggling for prominence against a sky, darkened by smoke from belching furnaces and coke ovens. Kharkov, capitol and industrial center of the rich and fertile province of Ukraine, is the seat of an archbishopric, and of Russia's fourth

largest university. Settled in the early middle ages by Khazars, Petchenegs, and later by Tartars, it presents a kaleidoscope of nationalities. At the four great fairs held yearly, its normal population of 400,000 is increased greatly by Persians from across the Caspian Sea; Greeks and Turks from Asia-Minor who vie with one another in display of oriental splendor.

Adaptability, a happy faculty of childhood, soon asserted itself and the noise of Kharkov became as commonplace as the quietude of Kohovka. Preparation was made for the children's education, and Sergey was placed in the grammar school. During the seven years at this school his mother encouraged and abetted his study of art. Long before the completion of grammar school, she had recognized the original talent in Sergey, and suggested to him that when he finished he should enroll in the Kharkov Academy of Fine Arts.

In 1908, at the age of fourteen, Sergey entered the portal of the stately Academy of Fine Arts. He enrolled in the classes of architecture, water-color and oil painting. Four years were spent on these difficult subjects, and the year of 1912 when he graduated, his ambition to become a member of the Russian Art Society, "Boodiak" (Thistle), was realized. Then he began a series of water-colors that found honored places in the art galleries of Southern Russia. Scherbakoff's first one-man exhibition was held in the autumn of 1912, in the Ring Society of Kharkov. The University Museum and the Museum of Kharkov purchased most of this exhibi-

tion. A second exhibition was held at the Rostov-on-Don gallery. In 1915, Scherbakoff was elected to membership in the Artists' Association of Kharkov. Desiring further education in architecture, he took a post-graduate course at the Academy. In this semi-oriental metropolis he developed "that elusive something" so much admired by evaluators of Scherbakoff's technique.

THE ORIENTAL SLAVONIC ARTIST

Summarizing his oriental opulence and characteristics under the caption "Painting and Graphic Arts", in "Topics of the Town", Hollywood, July 1930, Sonia Wolfson conveyed somewhat the elements of Scherbakoff's work exhibited at the Los Angeles Museum:

> "Nature and symbolism, fantasy and philosophy are equal components in the decorative art of Sergey Scherbakoff. In a season surfeited with matter-of-fact realism, the young Russian's exhibition at Los Angeles Museum was a decidedly refreshing note. His originality takes delightful forms. It is at once Slavic in its seriousness and profundity; oriental in the simplicity and grace of its rhythms; Byzantine in its chromatic splendor--and whimsically imaginative in its fusion of these differing elements.
>
> "His pictures are to art what fairy tales are to literature. So potently do they dramatize reality that they both epitomize and transcend it. Like the realists he finds the minutest semblance of nature important, in that it represents the birth and growth, the progression and retrogression of nature as a whole. But unlike them he has the larger sense of play.

> "The forms and arrangements of nature inspire him to the most charming inventions. His waves curl into cool ecstatic scrolls, his leaves are joyous arabesques, his color patterns resemble jewel facets; again they have the smooth flow of Hokassai. His rhythms are immensely intriguing. His angles seem to have curves and his curves suggest angles. His conventionalization of natural forms is sometimes based on the shapes that geometry bestows on geology. His art is paradoxical: his landscapes have the cool, clear, unmuddied color of the sea, and his seas may have the mellow warmth of autumns. His painted embroideries are the poetic utterances of 'the soul of youth--gay, grave, brilliant, reflective, passionate, religious, but never gloomy as Anisfeld or Roerich'."

The youthful Scherbakoff soon found that a life made up entirely of serenity, composure, and the fulfillment of every whim is not always lasting nor conducive to the fuller life. He was to learn that suffering, disappointment, and denial produce the hidden qualities so desirable. Martial drums and bugles began reverberating across the steppes, and down the mighty rivers of Russia, calling the sons of this vast land to the colors; for the World's War was on.

The hand of Mars, with steel talons reached into the class room of the post-graduates of Kharkov's Academy of Fine Arts, and many were there, subject to call. Afflicted with myopia, which necessitates thick eye glasses, Scherbakoff was assigned to the commissary, and sent to Vladivostok, Siberia. Later when the Revolution swept Russia it extended to the Imperial armies in Siberia, and morale and discipline were shattered there. Late in 1917 Scherbakoff began the trek homeward. After days fraught with peril, he reached Kharkov.

A few weeks after his arrival, Scherbakoff told his mother of having heard in Vladivostok, that rich opportunities existed for artists in Harbin, Manchuria. At this critical stage of Russia's upheaval, with no apparent hope of stability, the mother advised him to try Harbin. The long journey across Russia was begun again and Kharkov faded from the life of Scherbakoff. He reached Harbin safely and soon this industrious artist had made enough pictures to hold an exhibit. After nearly a year in this outpost of the Orient, Scherbakoff made sufficient capital from the sales of pictures, to continue on his way and to move to Tokio, Japan.

In the spring of 1919, in Tokio, Scherbakoff exhibited, and many of his water-color paintings were sold, among them the "Neka-Kay". Other profitable exhibits were held in the cities of Kioto and Osaka. Having heard of the marvelous marine life on the Island of Oshima of the Bonin group, Scherbakoff now decided to go there and do a series of water-color paintings. In this paradise of marine life, he painted amazing subjects for four years. During these happy years, he had the pleasure of meeting two other Russian refugee painters, Alexander Yakovleff and Nekolai Nedashkovsky, who also were working out their art theories in real practice on Oshima Island. On his return to Tokio, these marvelously decorative and delicate pictures of marine life were exhibited at the Imperial Japanese Art Association. Most of these pictures were purchased for the private gallery of Prince Utanisam, and by

other members of the Imperial family. With ample means in his pockets and surcease from worry Scherbakoff's thoughts turned to the United States.

After many gay good-bye parties with Japanese and Russian friends, Scherbakoff left Japan with his friend Nedashkovsky. They arrived in San Francisco, on February 2, 1922, and immediately were invited to exhibit at the California Gallery of American Artists, on Grant Avenue. Again good proceeds from sales permitted days of leisure for Scherbakoff. In the latter part of 1922, he established the Western Art Society, a group of young modern independents. Early in 1923 he became a member of the San Francisco Art Association. Early in 1925, Scherbakoff met Tamara Frontensky, a medical student from Moscow. Her mission was to have completed her studies at the University of California. Scherbakoff seemed to have changed her mind, for in May of that year, they were married. From then on until 1927, he consistently exhibited throughout California, and often his paintings were private commissions. He had become one of the prosperous post-war artists of San Francisco's wealthy art colony. Scherbakoff suffered deeply in 1924, for in March he received news of his mother's death in distant Russia.

ACCEPTED IN SAN FRANCISCO

To live in foreign countries and survive homelessness and still keep alive the virtues of industry, the inspiration to carry on with art as a life's work bespeaks courage and is to be admired. San Francisco's art critics show their

appreciation of the originality of Scherbakoff's art. Ray Boynton, the artist, wrote in the San Francisco Chronicle of 1924:

> "This work is a real revelation. There are no sketches. Everything shown is mature and completely thought out and contains an element of finality. All the forms are worked out in motives that carry a continual suggestion of movement. There is a lavishness of form and color, and the whole effect is lyrical. With all the activity of these designs, at a slight distance they achieve a surprising amount of tonality and repose."

Jehanne Bietry Salinger, the French art critic, helped bring his work to the fore. She wrote in "The Argus", art magazine of August 1927, after years of watching his work in California:

> "There is indeed a great joy in discovering an artist, but more satisfying still is the joy of rediscovering one, and this I have experienced in the case of Sergey Scherbakoff.
>
> "Those luxurious water colors of rocks and Japanese inlets, seen after three years of oblivion, stand again as rich, as expressive, as intense, as they did when hundreds of people first saw them in San Francisco.
>
> "Most individual in the treatment of his subjects, as well as in the mannerism which is one of the characteristics of his work, Scherbakoff has, of late, developed a much more realistic manner, a broader and simpler touch. The Russian River and Marin County are now providing subject matter for this artist. It is probably the first time that the wooded hills of Mill Valley have been treated by a man whose temperament is so entirely foreign to the surrounding landscapes. Yet Scherbakoff has not brought into these the Japanese and Chinese influence which is so strongly felt in his work of eight or ten years ago but his semi-oriental temperament with its strong and conflicting emotions and impulses is all there. It is creating an almost exotic atmosphere in these familiar and calm country scenes."

The same writer in the Argus of December 1927, reporting the Scherbakoff exhibit at the California School of Fine Arts, San Francisco commented:

> "With the added atmosphere of the distinguished surroundings in which these pictures are now displayed, one is more impressed than ever with the masterly talent which stamps every one of them.
>
> "These water colors may lack in spontaneity (the sketches of California and Bonin Island are an interesting exception to this lack of genuine expression), they may lack in overpowering emotion, they may lack human interest, yet they stand as great as some of the great classics. Forms, colors, have been made to give the utmost esthetic enjoyment under the brush of Scherbakoff. It is the sort of work which stands the test of epochs and countries. It is the sort of work which needs not be any more modern than academic. It does not have to take part in any revolution. It stands on its own intrinsic qualities for its beauty of line and for its tonal qualities, and will ever please the revolutionist and the conservative."

Apropos of Scherbakoff's exhibit at the California School of Fine Arts, Junius Cravens wrote less enthusiastically in the Argonaut of December 3, 1929:

> "In Russian and Oriental subjects Mr Scherbakoff has perfected an accurate and masterly technique which, when it is applied to one or two drawings, inspires admiration for his unfailing facility, but which grows exceedingly monotonous through endless repetition. All the drawings done in this style, and they are many, are exactly alike, regardless of subject or locale. His formula for design and color is too limited to stand such endless repetition, for to have seen one drawing executed according to it is to have seen them all. His water color sketches of California landscape are done in a different style. They lack distinction and are,

collectively, of no special interest. Mr. Scherbakoff's work appears at its best in three decorative drawings illustrating Russian fairy tales, and these seem to be peculiarly reminiscent."

FORMALIZED CALIFORNIA LANDSCAPE

Appreciative of his opportunities in California, Scherbakoff expressed his gratitude through the medium of hard work. The compensation, which his untiring art efforts during the years of '27 to '30, brought in their wake, was profit and happiness. He had long desired to translate into water-color patterns, intimate bits of California scenery, so he made endless studies in the hills of Marin County; the Russian River, Yosemite: and many other alluring sketching places of California. The result of these jaunts, combined with earlier work, shown at the Los Angeles Museum, elicited from Prudence Wollett, at a "Christian Lecture", March 15, 1930, under the subject "Art and Artists", the following, in which she described his unique technique fully:

"Scherbakoff's water colors combine strangely pleasing conventionalities of line and form which set them apart from any yet exhibited this season. For the most part they described landscape--wildly luxuriant--of a green tending toward the blue-green of cloissonne, or of hummingbird feathers caught in full light. Among them is 'Mystic Melody' and 'Silver Clouds' wherein each mass, no matter how small--has its predestined mould so, little prim waves curl upon polished sands of a moulded shore line which, ascending into carven banks, support architectural trees. Here, in the violet shade,

fren fronds and tendrils green put forth a dainty embroidery of infinitesimal figuring. What play, yet what tireless labor, is brought to bear in ever so many directions! In fact, every inch boasts its tiny treasure of technical drawing and not two paintings are alike. Types there are, yes; this more conventional handling, a few suggesting primitive Italian landscapes, with pile-up and set-back hillsides; and often is injected the oriental tradition for potent line as in the swell of a wave, with breaking crest of foam.

"Scherbakoff's thirteen years of study in the Orient may, in part, account for Asiatic leanings, though he claims to have worked in this manner before imbibing its atmosphere. His first training was gained in Russia, where he completed the architectural course. This, then, would account for the perfect draftsmanship, scale and detail of 'Mother Russia', 'The Boyar', both depicting decided Russian types. All of Scherbakoff's water colors are not technically conventional, or decoratively treated; many subjects such as 'Mill Valley' and Russian River scenes partake of the spontaneous naturalism akin to those tangled redwood regions and, consciously, one believes that, regardless of manner, or style, Scherbakoff's work is the manifestation of a soul directly touched by beauty of form and color in nature, whether on eastern or western soil."

HIS "HEIGHTENED SIGNIFICANCE" MANNER

A later exhibition of these California motifs at the Berkeley Museum of Art, drew from the San Francisco Examiner, of December 7, 1930, the following article:

"With the exception of nine or ten small paintings all the water colors by Sergey Scherbakoff, which are now exhibited in a joint show at the Berkeley Art Museum, are devoted to California motifs. A number of them have been completed just in time for the exhibition, which will be held throughout this month. The duality one sees in the artist's work is significant. There is the group of his, four minute sketches, com-

> prising views of Russian River, a series devoted to Yosemite Valley, and impressions of Carmel, Marin County, and the Golden Gate. Of the Yosemite sketches, nineteen were made in one day during a recent trip. These 'note-book' water-colors are free, spontaneous, impressionistic.
>
> "Together with these Scherbakoff is showing a score of his 'completed' paintings. Here the artist persists in creating a world of his own fancy. He endows nature with a wealth of imaginary detail and rich color. He calls this, 'heightening the significance' of tree and mountain, river and road. His manner is highly individual, and one can almost predict how he will stylize any given landscape. But while treating his landscapes as decorative motifs, while painting his hills and shores like the background of ancient ikons, Scherbakoff keeps in touch with reality. He is influenced by the country which he paints. So in his Japanese paintings he went in for dissonances of color, for color clashes were typical of that part of tropical Japan where he lived. California he says, demands color more subdued and harmonious. Of his Russian water-colors, the artist shows only two, 'Mother Russia' and 'The Nobleman."

Scherbakoff has become a citizen of the United States of America. The sublime scenic wonders of California are his inspiration and companionable San Francisco his home. The year of 1931 opened auspiciously for him. A series of his exhibitions was held during this year. The first, at the San Francisco Art Association in which Scherbakoff exhibits yearly, is described by "The Wasp News Letter" of January 31, 1931, thus:

> "Among the paintings which are eliciting particular comment from visitors are Sergey Scherbakoff's 'Russian River' and 'Pinnacle', richly colored and interesting in design."

His second exhibition was held during the summer of 1931 at the California Palace of the Legion of Honor and filled two galleries, which demonstrated an unusual and interesting technique. The San Francisco News of August 14, 1931 reported of the exhibition as:

> "Highly decorative in manner, and strongly influenced by oriental art."

The Argonaut of August 15, 1931, related of the same exhibition:

> "The water color paintings of Sergey Scherbakoff from scenes in Japan and California, but done in an individual manner, so distinctive of this Russian San Franciscan artist."

In the autumn of 1929, a business depression began in the East. Considered at the time as insignificant by the West, it soon encompassed the nation. In the vanguard of sufferers were the artists. Capability availed one naught. Gaining in momentum, by the summer of '32, California staggered under the load of one-fifth of its employables, without work. Commissions for artists under such circumstances, became rare. How many them endured these demoralizing years is difficult to surmise, yet Scherbakoff maintained his interest in art over all obstacles, and at Courvoisier's Gallery in San Francisco during January 1934, again exhibited. Junius Cravens, art critic of the San Francisco News wrote of this exhibition:

> "Sincere effort, meticulous workmanship and a natural feeling for design are all admirable qualities in the work of any artist who pretends to be creative. But though such essential merits may be readily recognizable in his

> work, they are not in themselves all-sufficient. One demands of art additional qualities which, if they are not discernible, leave one's esthetic enjoyment incomplete."

Mr. Cravens then continued with his former charge of monotony and want of significance in this artist's work.

Further comment along similar lines is recorded by Glen Wessels in the Argonaut of February 2, 1934, regarding the above exhibition:

> "Scherbakoff shows exquisite craftsmanship and bright color in a group of formal water colors. Formal water colors? Because these shapes in these designs are reduced to a stylization of three dimensions which for this observer becomes a little monotonous. The drawing seems formalistic, however excellently done. It is cubism without the breath of life. This painter shows a conviction and a sound one, that he must reduce all shapes to geometric form, but in this case, the result is a succession of restless circular rhythms. The color is not allowed to form its own patterns but is subjugated to the drawn line, thus giving little effect of illumination, rather an effect of bright pigment. These are such bright, and yet such exact designs, and have in them so much painstaking that one wishes the painter would go a little further from mechanical drawing. The works are so fine that one wishes them better and freed from the cramping mannerisms which hold them at the level of much decorative minor art of the same sort. They are colored drawings rather than paintings."

In June of 1934, Scherbakoff journeyed to New York City and exhibited at the Academy of Allied Arts. A few satisfactory sales were made, and his "circular rhythms" were well accepted.

A VISIT TO HIS STUDIO

As I had visualized Scherbakoff in his studio at 1419 Fulton Street, San Francisco, so he was, when I found him--hard at work. Subject matter for the class of students he teaches on the Federal Art Project of the Works Progress Administration was being carefully laid out. The theme was that of prehistoric marine life--darting through submarine caves, a highly imaginative and weird subject, yet showing clearly the meticulous craftsmanship that all critics have stressed regarding Scherbakoff's work. This artist is at present executing for the Federal Art Commission, a series of bird designs for the recreation center of Fleishhacker Zoo, and an elaborate mosaic design covering 2000 square feet for the facade of the Steinhart Aquarium.

The Federal Art Commission, in permitting artists to earn their bread, and at the same time to impart to art students the rudiments of their chosen profession, performs a praiseworthy function to the American government.

Sergey Scherbakoff is happily contributing his share of talent and long hours of work to developing the art of his adopted country. Now in his forty-second year, he is a respected member of San Francisco's art colony and a man whose character and capability develop year by year, while his art unfolds through new experiences and in new mediums to express the new age.

While Scherbakoff still enjoys sea-life and all the fantasy of his peculiar decorative approach to nature, fish, birds and animals, he also has begun to design tiles and mosaic patterns of various other subjects. His capacity for patient, indefatigable work brings him many compensations--first in the shape of a tremendous output; second--endless subjects, and third--a wide variety of designs that win appreciation among art connoisseurs and art lovers.

SERGEY JOHN SCHERBAKOFF

REPRESENTATIVE

WORKS

After the Rain
Arizona Landscape
Banana Leaves
Boyar, The
Fisherman and Codfish, The
Fishermen's Houses, Bonin Island
Golden Autumn
Japanese Temple
Joy of Leaves
Landscape
Mill Valley
Mother Russia
Mystic Melody
Neka Kay
Nobleman, The
Pinnacle, The
Russian River
Silver Clouds
Volcano

PRIVATE COLLECTIONS:

Dr. Leo Eloesser, San Francisco, California
Goldfish
M. Goldstein, San Francisco, California
Arizona Landscape
Dr. B. Herman, San Francisco, California
Landscape, Saratoga
Dr. H. Lippman, San Francisco, California
Portrait of Mrs. Lippman
Dr. Max Peck, San Francisco, California
Portrait of Mrs. Peck
Dr. A. Reynolds, San Francisco, California
Landscape, Sierra Nevada
Mrs. J.B. Salinger, San Francisco, California
Evening, Oshima Island
Dr. W. Smith, San Francisco, California
Russian River
Mr. and Mrs. Baron, Los Angeles, California
Green River, Utah
Mr. Brugger, Los Angeles, California
Rain, Oshima Island

Mrs. Phillips, Los Gatos, California
Water Color Sketches
Col. Erskine Scott Wood, Los Gatos, California
Landscape
John Gamble, Santa Barbara, California
Volcano, Oshima
Sarah Kaplan, Salt Lake City, Utah
Landscape
Dr. Bergman, New York City
Banana Leaves
Mrs. Silverman, Washington, D.C.
Joy of Leaves

PERMANENT COLLECTIONS:

San Francisco, California
San Francisco Museum of Art
Bender Collection
Boyar, The

Kharkov, Russia
Museum of the City of Kharkov
Water Colors
University of Kharkov
Water Colors

EXHIBITIONS:

San Francisco, California
San Francisco Art Association
Represented annually since 1931
California School of Fine Arts
Represented, 1927
California Palace of the Legion of Honor
Represented, 1923; 1931
Courvoisier's Gallery
Represented, 1934
Gump's Galleries
First Annual Water Color Exhibition
Represented, 1933
California Gallery of American Artists
Represented, 1922

Sacramento, California
Sacramento State Fair, 1927

Santa Barbara, California
Art League, 1928

Oakland, California
Oakland Art League, Municipal Auditorium, 1928
Oakland Annual Exhibition, 1928

Berkeley, California
Berkeley Art Museum, 1930

Palo Alto, California
Stanford Art Gallery, 1931

Los Angeles, California
Los Angeles Museum of Art, 1930

New York, New York
Academy of Allied Arts, 1934

Kharkov, Russia
Ring Society, 1912
Rostov-on-Don, 1914

Harbin, Manchuria
One-man Show, 1918

Tokyo, Japan
Imperial Art Association, 1919

CLUBS:

Member:
San Francisco Art Association
Western Art Society, San Francisco
Artists' Association, Kharkov, Russia
Russian Art Society, "Boodiak" (Thistle),
Kharkov, Russia

SERGEY JOHN SCHERBAKOFF

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San Francisco Examiner, December 7, 1930
July 23, 1931--August 2, 1931

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January 27, 1934

Argus, San Francisco, California
August 1927--December 1927

Argonaut, San Francisco, California
December 3, 1929--August 15, 1931
February 1934

Wasp-News Letter, San Francisco, California
January 31, 1931

Topics of the Town, July 1930

NOTE: All written notices about Scherbakoff spells his first name SERGEY. Correct spelling, however, is SERGE.

D O R O T H Y W A G N E R P U C C I N E L L I

1901..... . . .

Biography and Works

"MORAGA AND THE NAMING OF MERCED RIVER"

POST OFFICE--MERCED, CALIFORNIA

DOROTHY WAGNER PUCCINELLI

AND

RAYMOND PUCCINELLI

Dorothy Puccinelli is one of San Francisco's most versatile women artists. She is not only a painter in oils, water color and tempera, but has done lithographing; is interested in sculpture; has designed stage settings, and interior decorating. In all these fields a certain boldness of execution and originality in design have made her work distinctive. In her work on public buildings she has made use of her highly developed decorative sense, using her space to the best advantage and leaving no holes in the walls she has covered.

Although Dorothy Wagner was born in San Antonio, Texas, December 19, 1901, she was brought to California when a little girl. Her family, who were engaged in the colorful occupation of flower growing, settled in Half Moon Bay, down the coast from San Francisco. There Dorothy attended High School and first became interested in a career of art. When she was eighteen she decided to attend the California School of Fine Arts, and continued her studies there for four years. It was there that she experimented with different types of art work and gained the knowledge of various media which she has used since.

FURTHER ART EDUCATION

Wishing to extend and to diversify her art education, Dorothy enrolled in the Rudolph Schaeffer School of Design in San Francisco in 1925. Here for two years she specialized in the effect of prismatic color, design, and the laws of aesthetics. She studied the reaction of the human eye to color and light, and balance in form, line, and color, with relation to space.

At the Seventh Annual Exhibit of the San Francisco Society of Women Artists, held in 1932, Dorothy Puccinelli won the first prize of $100.00. Her exhibit, which attracted very favorable attention, was a design for a fresco. The subject she selected was a hardy laborer, treated somewhat after the Mexican mural school.

Joseph Danysh, critic on the San Francisco "Argonaut", writing in that magazine, September 22, 1933, had the following to say of her one man show at the Palace of the Legion of Honor:

> "Her present exhibit shows a tendency towards a kind of stylization which, while it happily places elements of design before technical or reproductive values, her symbols are not yet sufficiently her own to carry full conviction. Her approach to the natural world is a vigorous one, eschewing still life and delicately feminine abstractions for strongly modeled heads, and the more virile animal and bird motifs."

WORK ON GOVERNMENT FRESCOS

Dorothy Puccinelli was one of the pioneers in the Federal Art Program created by President Roosevelt's administration. She first became associated with the Public Works Art Project, the first of the governmental art programs under the Civil Works Administration, in 1933, and to her and Helen Forbes was assigned the task of decorating the Mothers' House at Fleishhacker's Zoo in San Francisco. Together they designed a set of murals to go above the paneling on the four walls. These were to illustrate the story of Noah and his Ark. The animals concerned in the story made the subject a happy selection for the building in the Zoo, and one which would please the adults even as it fascinated the children. The Puccinelli mural represents the building of the Ark, and the story was told with simplicity and restraint. The laboring men are working under the shadows of threatening storm clouds which presage the deluge.

Glen Wessels, writing in the Argonaut of June 22, 1934, described the work, briefly, as follows:

> "Helen Forbes and Dorothy Wagner Puccinelli are in the finishing throes of their two frescos in the Mother House at the Fleishhacker Zoo. From their present effect these works appear to be among the most successful resulting from the Public Works Art Project activities in the San Francisco region.
>
> "The North wall is decorated above the line of the doors with a large representation of the building of the Ark, the South wall with the landing of this same vessel. The treatment is entirely in harmony with the modified

> Spanish interior in both color and design. The style may be said to follow that of the Fra Angelico, but is rather more luminous and higher in key. The drawing is simple and effective. In each case the rhythms of the design are centered on the structure of the Ark which occupies the middle of the panel. In the "Building of the Ark", figures of men are placed right and left of the vessel, in the "Landing of the Ark", groups of water birds form similar masses."

It was feared that after the government funds covering C. W. A. were used up that this work would have to be left uncompleted. Fortunately however, under the W. P. A., more money was allocated to this Art Project and Dorothy Puccinelli and Helen Forbes have been able to complete this interesting and decorative piece of work. They are at present engaged on the task, and when finished it will be a monument to the happy co-operation of the Federal Government with the artistic talent of the community.

The U. S. Treasury Department has a program of decorating various post-offices and other federal buildings with murals. They have held extensive competitions for this work and Mrs. Puccinelli and Helen Forbes won that held for the post-office at Merced, California. They selected for their design historical events connected with the founding and discovery of Merced. It was the choice of this subject matter as well as the excellence of the drawing that won the competition for the two artists. This work has not yet been started, but will be done after the project at the Mothers' House is completed.

RAYMOND PUCCINELLI

As with several of San Francisco's artist families, Raymond Puccinelli is an artist as well as his talented wife. In his case there is the interesting fact that it was not until after his marriage with Dorothy Wagner that Puccinelli developed his interest in art. He is one of San Francisco's most promising young sculptors and while his work has not yet attained much recognition, his steady improvement and development speak well for his future in his chosen field.

Writing in the San Francisco News of February 26, 1936, Junius Cravens, the art critic, had the following to say of Raymond Puccinelli's exhibit:

> "Though Puccinelli is one of the youngest of the local sculptors, his work has developed and matured notably during the last two years. Today no trace of the amateur remains in what he creates.
>
> "Puccinelli's favorite medium appears to be unglazed terra cotta and he has an unusually sensitive feeling for its peculiar texture. But he also works capably in wood, stone, and other sculptural media.
>
> "A great many of Puccinelli's pieces are portrait heads or busts, a subject which he handles remarkably well. His recent work, being neither modernistic nor academic, might best be described as being individualistic."

Raymond Puccinelli is at present studying at the Art Institute in New York. He is undoubtedly one of the coming sculptors, and richly merits the interest and encouragement being given him during his formative period.

DOROTHY WAGNER PUCCINELLI

REPRESENTATIVE

WORKS

CHALK DRAWING:

Study for Fresco

MURALS:

Animals
Noah's Ark
Moraga and the Naming of Merced River

OILS:

Beth
Camel
Camel's Head
Rose Gatherers

PASTELS:

Chinese Head
Portrait
Portrait

TEMPERAS:

Bolivian Child
Girl with Cross
Winifred

PRIVATE COLLECTIONS:

Mrs. Leon Liebes, San Francisco, California
Chinese Head
Girl with Cross

Sam Bell Wakefield III, San Francisco, California
Beth
Portrait

David D. Bohonnon, Hillsboro, California
Animals

PERMANENT COLLECTIONS:

San Francisco, California:
San Francisco Museum of Art
San Francisco Art Association Collection
Bolivian Child (tempera)
California Palace of the Legion of Honor
Portrait (pastel)
Mothers' House, Fleishhacker Zoo
Noah's Ark (tempera mural)
Palace Hotel
Rose Gatherers (oil)

Merced, California:
Post Office
Morage and the Naming of Merced River (mural)

EXHIBITIONS:

San Francisco, California:
San Francisco Museum of Art
San Francisco Art Association, 55th Annual, 1935
Self Portrait
San Francisco Art Association, 56th Annual, 1936
Winifred (tempera)
California Palace of the Legion of Honor
San Francisco Society of Women Artists, 1932
Study for a Fresco (chalk drawing)
One-man Show, 1933
Art Center
Joint Exhibition with Raymond Puccinelli, 1933

Los Angeles, California:
Foundation of Western Art, 1935
Head of Negro Girl
Bothwell and Cooke
One-man Show, 1936

AWARDS:

San Francisco Society of Women Artists
7th Annual Exhibition, 1932
First Prize, $100, for "Study for a Fresco"

CLUBS:

Member:
San Francisco Art Association
San Francisco Art Center
San Francisco Society of Mural Painters
San Francisco Society of Women Artists
Foundation of Western Art, Los Angeles

DOROTHY WAGNER PUCCINELLI

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San Francisco News, September 9, 1933
October 21, 1933--February 17, 1934
June 16, 1934--January 19, 1935
August 21, 1935--August 24, 1935
December 25, 1935--February 26, 1936

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September 22, 1933--June 22, 1934

Wasp-News Letter, San Francisco, California
March 12, 1932

News Letter and the Wasp, San Francisco
December 2, 1935--February 29, 1936

Peninsulan, The, Burlingame, California
August 1936

Art Digest, December 1, 1932

Christian Science Monitor, Boston, Massachusetts
October 22, 1935

American Art Annual, Vol. 30, 1933

RAYMOND PUCCINELLI

REPRESENTATIVE

WORKS

TERRA COTTA:

Portrait of Kenneth Spencer
Portrait of Bianca Bruni
Portrait Head of a Woman
Maria
Veronica Pataky

EXHIBITIONS:

San Francisco, California
San Francisco Museum of Art, 1935
Maria
Art Center, 730 Montgomery Street
Bay Region Sculptors Show, 1932
Joint Exhibition with Dorothy Wagner Puccinelli, 1933
Exhibited, 1935
One-man Show, 1936

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San Francisco News, October 21, 1933
January 19, 1935--August 24, 1935
August 31, 1935--February 15, 1936
February 26, 1936

Wasp-News Letter, San Francisco, California
March 12, 1932--February 29, 1936

Y O S H I D A S E K I D O

1894. . . . . .

Biography and Works

"AT WORK"

YOSHIDA SEKIDO

Yoshida Sekido's name is made up of words which mean, "a good field where rice grows", a "stone", and a "temple"; and surely the artist has lived up to all these traditions. Not rice for the body, but beauty for the heart and mind has been produced in the "good field", which has proved itself a "temple" and shrine of art, and Sekido's perseverance in coping with obstacles, is almost "rock-like" in its firmness.

The name was given him as a lad by his teacher in Japan. His family name is Yoshida, and Sekido is his art name. At birth he was given the name of Tokichi. He is the only one of the name of Sekido in Japan.

Today Yoshida Sekido's name is known in art circles from one end of the North American continent to the other, in New York and in the big cities of Eastern Canada, as well as San Francisco and Los Angeles.

GENEALOGY AND YOUTH

Born in Tokio January 21, 1894, he was the only child of wealthy parents, Motichi and Hisa Yoshida. His father was a prominent merchant of Tokio.

Yoshida attended public school and finished in eight years. His parents were most desirous that their son follow his father's business career, but Yoshida willed

otherwise. His father, being a man of means, had other plans for his son's future than the career of an artist. "Art," Yoshida explains, with his flashing smile and a shrug of his shoulders, "means 'poor'. No man wants his son to be poor." But in spite of his discouragements at home, young Yoshida studied art in his own childish manner. He liked especially to paint birds, and once in his enthusiasm, he bought fifty sparrows from a street vender to use as models, conceiving the idea that if they were let out of their cages they would have more freedom of movement. He chose his father's large bedroom as his aviary, and here that enraged parent found him carried away with the enchanting movements of his little captive sparrows.

Yoshida's father, not desirous of housing fifty sparrows, ejected from his home not only the sparrows, but his young son and heir, Yoshida, who is known today in Japan as an outstanding painter of sparrows.

This parental indignation did not subside until five years later when the boy painted a subject that was accepted in the Imperial Exhibition; then his father forgave him, for he won a prize of great distinction of which any father could be proud.

In Japan first prizes are never awarded, because of the philosophical belief that Nature is the master craftsman; that nothing done by man is absolutely perfect; and that

everything created by him is secondary to Nature. So a second prize in Japan is equal to a first prize in America.

EARLY TRAINING

Yoshida at the age of fifteen years was apprenticed to Kanyu, regarded as a master of the Oriental School of Painting. This apprenticeship, according to Japanese custom, involved not only the learning of all the meticulous details of grinding and mixing colors, but also the performance of various menial tasks in the master's household.

In Japan an artist lives with his teacher, just as was the custom in Italy in the days of the old masters, and Sekido has stated that often a whole day would pass in which no time had been given him for actually doing any art work, since the task for his master had been so long and strenuous. He was always absorbing art appreciation, which was often as worth while as actual technique.

The method, Yoshida relates, of teaching art in Japanese schools is very different from that used in America. Instead of sitting at desks or easels, the children kneel upon the floor and practice all sorts of brush strokes to give them freedom of movement. There is none of the little fussy line work which comes from a cramped position, and the full-arm movement gives a grace and beauty which are the mark of Japanese art. The brush is universally used. In fact, pencils were unknown in Japan before its invasion by Europeans

and Americans, and pens are not more popular than pencils, since Japanese writing is really a form of drawing, instead of being dashed off with a running hand as in our country.

Although Yoshida says he learned from Kanyu the finesse of the Chinese brush strokes, (for Kanyu was also regarded as a master of the Chinese school of painting), great frugality of line and moderation with color; he states he did not care for the characteristically Chinese backward-looking viewpoint of his instructor; so he selected a Japanese teacher of an entirely different type. He found, however, that this artist, Gyokudo, was also restrictive in his methods, and convention-bound.

He then took up work with Seiho, who was at that time regarded as the most important of the contemporary Japanese artists, a member of the Shijo school and very free in his attitude toward individual development of his pupils, allowing them to express themselves in any manner they desired.

Yoshida studied under Seiho's tutorship for seven arduous years, and then, according to the tradition of his country, he took over, as before mentioned, the name of his teacher, combining it with his own to make the cognomen "Sekido."

At the age of twenty-three, Sekido had achieved fame in his own country, having always taken second prize (our first) in the National contests in painting, held yearly in Japan, under the auspices of the Minister of Education.

At that time, he states, he painted "mostly flowers and birds flying." His paintings were bought by a number of Japanese bankers for their private collections, and Sekido was kept busy with pupils. He felt that American artists had advanced much farther than the Japanese in mastering technique, especially in the handling of color perspective and anatomy. Japanese artists, he declares, are not especially good technicians, but have a much finer feeling toward their subject matter.

So he decided to come to America to study--after seeing an exhibition of modern painting in a Tokio gallery. He left his wife and infant son in Japan. He was married February 1, 1919. The child was born in 1920.

CANADIAN STUDY

In 1921, at the age of twenty-seven, Yoshida arrived in Vancouver, Canada.

"I had a little success in my own country," he modestly states, "but I was afraid of it--so I came to Canada and the great United States to do more studying, that I might not fail at some future time, when I want to reach a pinnacle near perfection, on which I set my mind."

He attended the Ontario College of Art in Toronto for a year. Here Mr. J. H. McDonald, an art teacher, proved a great friend and an able teacher. Yoshida also feels deeply grateful to Mr. Maudy, another teacher at the school, who

was both severe and kindly toward him. When Sekido became low in funds he taught a few pupils and exhibited in the Government Art Gallery in Toronto.

FIRST CANADIAN EXHIBITION

He sold a large picture to the Canadian Government, and about twenty-five paintings privately. Sekido was much interested in Canadian art and says of our Western art--"It is distinctive. It is important. America is a big country, therefore its art is not as yet as distinctive as the Canadian and smaller countries. America's influence is still too European."

Sekido's main object in his studies then was to acquire the occidental use of perspective in painting, and to study the anatomy of the human body, which he terms the "scientific side of art."

Sekido cites Whistler as another example of the searching artist who went from the West to the Orient, in quest of the Japanese spiritual tradition and background. At this time Sekido began to combine the "science" of the West, with the philosophy of the East in his painting.

After other successful exhibits at Ottawa and Montreal, Sekido arrived in the United States and Chicago early in 1922.

CHICAGO STUDY

In Chicago Sekido was without friends and being extremely sensitive and timid he found himself soon in a poor

financial condition. He haunted the art galleries, studying methods, but was soon forced to insert an advertisement in a newspaper for some sort of a position. He received two replies. He tells quite candidly how, at the first, a fine house accepted him as a servant. He returned to his room to pack his trunk to go to the fine people who had engaged him for the sum of ten dollars a week. He was suddenly overcome with the feeling that he simply could not lower his dignity as an artist, and besides he would have little chance to study, so he answered the second reply. This proved to be Dr. Dalgreen, in charge of the Botanical Department at the Field Museum of Chicago, who was greatly delighted with the Japanese and his art. Sekido was immediately engaged to make flowers in wax for the Museum, and thus he worked for a year, saving his salary for future study.

At the end of a year Sekido received word of the death of his mother, and wishing to leave the environment where he had received this sad news, he left for New York. The first year he used the little money he had on hand and again sought work. For a time he did commercial lamp-shade painting; after that ceased, he worked at any and all things which could be part-time work--for always he must find time for his own painting.

NEW YORK STUDY

In 1922, Sekido began studying at the National Gallery and the Art Students' League in New York under George B.

Bridgeman, the famous anatomist, where he remained for seven years.

"If there had been no George B. Bridgeman, there would be no Sekido"--smilingly states the artist. Landscape painting, perspective and the chemical science of pigments have all been included in his study. Also etching, as the artist believes that etching will have great development in Japan, because of the Japanese feeling for line and the technical ability of the average Japanese artist. He points out, that if the Japanese are skillful at wood engraving, they ought to be equally skillful at etching. Their lack of progress in etching to date, he attributes to the strong traditions of Japanese art forms and mediums.

HIS FIRST NEW YORK EXHIBIT

In New York in 1927, Sekido sent a large picture to the New York Water-color Society Exhibition. Through this he found a "patron saint", a woman who was president of three clubs, all of which freely offered their art galleries for future exhibitions, and also bought a number of pictures for the club rooms. With his works at such advantageous showings, Sekido was enabled through many sales to free himself of debt and plan for a trip to Japan to visit his wife and son, who had been only two years old when his father left the Orient six years before.

NEW YORK CRITICAL APPRAISAL

Mr. Royal Cortissoz, famous American critic, in the New York Herald Tribune of April 22, 1928, wrote of Sekido's one-man show:

> "Modern Japanese art has been afflicted by an unfortunate restlessness; as has been made manifest in exhibitions here from time to time, there is a wing of the contemporary school that is disposed to take a leaf out of the book of the West.
>
> "When we heard not long ago, that Yoshida Sekido, a young artist of Tokio, was studying etching at the Academy of Design in New York, we wondered if he were one more of the Occidental types attacking problems from an Oriental point of view. The exhibition he is making at the Fine Arts Gallery, is reassuring. He is a faithful traditionalist, adhering loyally to the exquisite ideals of the East. Just once, in this collection of fifty or sixty paintings, in 'The East River', he dips a little into the American hypothesis.
>
> "He does so, to be sure, in a very clever and ingratiating way. He knows his trade, and on its technical merits alone this study would pass muster. But in his ordinary gait he is the master of such designs as the 'Bamboo and Sparrow', which we would call an echo of the historic school, if it were not so true and living an impression of the artist's own hand and mind.
>
> "There is original energy in him. He remembers an ancient mode, but he applies it in his own way. It is interesting to see what a piquant, individualized turn he gives to the earlier decorative formulas. And it is positively 'exciting' to see with what deftness and certainty he handles his brush, plying it with a touch that is as light as it is sure. In color, he is faithful, too, to the lessons of the past, laying on simple and pure tones.
>
> "If he weakens anywhere it is when, as in 'The Nest' he somewhat overloads his composition

with the details of leafage or what-not. The secret of Oriental Art is a sublime simplicity. In the main, however, he is steadfast in his pursuit of that secret, and there are numerous things in the show with the restrained beauty of the 'Bamboo and Sparrow'.

"Mr. Sekido is a welcome visitor, welcome for his own sake and for the wise share he is obviously bearing in the conflict between divergent principles in the artistic Japan of today."

Mr. W. B. McCormick, another noted critic of New York in the New York Sun of March 30, 1928 stated:

"Yoshida Sekido is probably a national academician in Japan. His remarkable paintings on view at Kley Kamp Galleries, have all the traditions of Japanese art faithfully and beautifully preserved, whether it be in the form of one of his 'poems'--illustrations of pure caligraphy, or his many studies of birds and landscapes. His is a very literal form of representation as in 'After the Harvest', the gorgeously beautiful poetical 'White Plum' and the lovely 'Their Nest'. A master in every sense of the word."

The New York Evening Post of March 31, 1928, wrote the following:

"Yoshida Sekido, a fine young Japanese artist, who has been studying etching for seven years at the National Academy of Design, will have the distinction of being the first to introduce the graphic process into the schools of Japan. Although he is now making a specialty of this work, Mr. Sekido is also an accomplished and highly talented master in the Japanese manner.

"His exhibition of paintings on silk is of a delightful quality. 'The Harvest' is thoroughly Japanese--both in conception and technique. Had an American been illustrating this theme, he would probably have shown a wide expanse of western wheatfields with swarthy harvesters gathering in the crop of golden grain, but Mr. Sekido of Japan, puts a poetic quality into his picture in which the sparrows are the gleaners.

> "When the artist, with a few deft touches of his brush, paints a sparrow, it is not a trick acquired by a few moments of practice, but the result of intimate knowledge of the ways of that feathered denizen of the street and field, and a study of how he looks in each of the hundreds of positions and movements which he makes."

The New York Times complimented Sekido by giving his works a page of reproductions in their mid-week pictorial, and the Japanese Ambassador came from Washington to view his works.

SEKIDO REVISITS JAPAN

In 1930, after these profitable exhibitions, Sekido left for his native soil and was urged to found a school during the year he remained in Japan.

His countrymen received him well, and looked upon his work as that of the new world. He gave three exhibitions in Tokio and sold all the paintings brought from America. Among other pictures displayed were a great number of landscapes in and outside of New York; the harbor, Brooklyn Bridge, the piers, the ferry-boats, East River. The Japanese newspapers were filled with reproductions of these scenes, which received very favorable criticism.

His art school he named "The Syogonen" (Magnificent Garden) and its teachings were a combination of the styles of his many teachers and methods.

Sekido, however, was saddened by his return to his birthplace, because most of the old landmarks had vanished

in the great earthquake of 1923. All of his family's possessions, home and property had been destroyed. He planned, therefore, to return to the America he liked so very much, and to spend, if possible, one-half of the remainder of his life in Japan and one half in America. As he had found his young son not interested in art, he set sail alone, leaving the boy with his mother to be trained to become a merchant.

American artists, Sekido feels, have advanced much farther than the Japanese in mastering the mechanical phases of painting, but have somewhat neglected the philosophy of art, such as is found in Japanese creative work with its intimate feeling for subject matter. He likewise found that Japanese art had changed for the worse, due chiefly, he thinks, to current European influence, which they have only partially absorbed. His own painting, Sekido states, has been greatly influenced by Western ideas and his work was occasionally bitterly criticized by certain traditionalists of the Japanese schools.

In spite of this, however, Sekido was now widely hailed as a true exponent of modern Japanese art.

IN WATSONVILLE, CALIFORNIA

When Sekido returned to America in 1931, he settled first on the ranch of a friend, Mr. Sugiyami, in the fertile Pajaro Valley, near Watsonville, California. Here he painted scenes of the Granite Rock Quarry, and the San Juan

Bautista and Carmel Missions. His first exhibition there displayed over fifty pictures at the Watsonville Women's Club House. Visitors came from outlying towns and twenty-five artist members of the well-known Santa Cruz Art League came to view his interesting collection.

He was next invited to give a one-man show at Los Angeles, under the auspices of T. Satow, consul of that city, who tendered Sekido a formal reception the night of the opening. Miss Marian Parks gave an interpretative talk on his life and work.

At his exhibit, Sekido gave a demonstration of water-color painting on silk before the audience and the Ambassador Hotel Gallery was filled.

Miss Prudence Wollett in the periodical, "Saturday Night", wrote as follows:

> "We had thought the soul of early Oriental art a thing of myth, and Ukyoye but a memory. Nothing is more convincing of the true exquisite presence of that art than the study of water-colors by Yoshida Sekido, at Ambassador Hotel.
>
> "Here are landscapes; imaginative, misty conceptions that inspire something of the awe felt in regarding Chinese aerial views on lonely fastnesses of mountain and ravine. Here are forms caught in most provocative attitudes; a 'Monkey on Rubber Tree'; 'Goldfish' swirling their silver fins and golden scales through limpid water; or a busy bumble-bee noisily hesitant above a scarlet poppy.
>
> "In all these intimate native studies, Sekido is pre-eminently a realist, but of that order which plays upon the senses through suggestion, an enviable characteristic of Japanese art.

> "Mr. Sekido is wanting for neither ideas to express nor the means to do so. He draws upon life and nature profusely. He is ingenuously capable of producing extremes; hazy, mist-hung 'Village' and mountain vistas; vibrant bits of color in cerulean 'Iris', and a host of ahy little wayside subjects. Here, surely is solution to that present need for appealing decorative paintings that slip quietly into the home."

Arthur Millier wrote in the Los Angeles Times, April 1931:

> "Yoshida Sekido does things with a delicious technical nicety, touching the prevailing classic monochrome here and there with charming notes of pure color. His work has been shown in this country and recently on a tour of his native land, everywhere arousing interesting reviews. The technique of silk painting lends itself well to the smoky mystery of shipping and the steel bridge cables.
>
> "Like most painting it relies for its charm on technical dexterity, but the artist refreshes himself, one sees, by an occasional renewed interest in nature."

In this same year Sekido gave a one-man show in the studio gallery of Miss Grace Nicholson in Pasadena, where over a hundred art lovers watched Sekido paint a picture which was later presented to the Southwest Museum.

At this exhibit, Sekido's platform was arranged in an exact replica of his workroom in Japan. His disciples, two ancient Japanese men, whose lives have been devoted to art, stood at his side to hand him brushes, to fan his paints, and assist him in the accustomed manner, which amounts, virtually, to a ritual. Ken Nakazawa, assistant custodian of Oriental art at the Museum was in attendance to interpret the

various movements of the paintings and to point out its finesse.

Of this the Los Angeles Times wrote:

> "Before this group of some 150 persons, alien to him and his art, Sekido completely lost himself in his concentration on the work before him.
>
> "The picture was finished in less than two hours, despite the fact it was painted on silk, which is a very difficult material to use. According to Doctor Scherer, director of the Museum, the whole picture must be foreseen from the beginning, for on silk no mistake can be corrected.
>
> "The inscription on the picture, done in ideographs, says: 'Persimmons and Sparrows', done the twenty-first day of the eighth month at Pasadena California, for the Southwest Museum by Yoshida Sekido.'"

That is one advantage the Japanese artist has over the Occidental. His signature is a work of art in itself and he makes it an important part of the whole, a sort of balancing point in the composition.

SEKIDO IN SAN FRANCISCO

Sekido came to San Francisco in 1932 and opened a studio; among his pupils were a few San Franciscans and a doctor of medicine from Berkeley. He gave his first exhibition at the Palace of the Legion of Honor. Junius Cravens wrote in the Argonaut of January 1932:

> "Some races are characteristically more imitative than are others and more readily adapt themselves to outside influence. That is commonly said to be true of the Japanese, who seem to have deliberately sought to become Europeanized in many respects. And in no one phase of

the movement has that ambition made itself manifest more completely than in their contemporary art. But occasionally a Japanese artist appears who is obviously striving to preserve the best traditions of his honorable ancestors. Such a one apparently is Yoshida Sekido.

"That Yoshida is not limiting his development by repetition, however, becomes apparent in his subject matter. Besides some rarely beautiful still-life paintings and nature studies which are typically Japanese, he has essayed to translate California landscapes into his native language, and has done so with notable success, particularly in such water-colors as 'Cliff House' and 'Harbor'.

"Of his California subjects only Carmel Mission seems to us to be incongruously untranslatable. There is an exquisite, elusive quality in his landscapes, the one called 'February' being an exceedingly fine work of its kind. And two of his still-life paintings 'Cucumber' and 'Turnip' are done with such beautiful simplicity, as well as with such artistry that we begin to understand why our native efforts at still-life always seem so futile."

Again a criticism by Mr. H. L. Dugan in the Oakland Tribune, 1932 proclaims the superior art of Sekido. He says:

"Those comparisons which are generally considered odious, may sometimes be made without venom. Consider now the works in water-color of contemporary British artists on exhibition as compared with the paintings of Yoshida Sekido. The British artists on the one hand, and the Japanese artist on the other, have reached a high state of perfection, but along different lines. The work of the British is precise, academic, splendid. Sekido's work is equally perfect, but with this advantage; he allows the imagination of the gallery wanderer full swing. He knows what to leave out. That, after all, is more important than knowing what to put in.

"Sekido's paintings are on silk. A single stroke of the brush and that is all. No erasures; no repainting. Once done, it is done

forever. The skill of his handling is amazing. The sweep of his brush is a joy.

"Sekido told me that all of his paintings on exhibition at the Legion of Honor with the simple exception of 'Fisherman's Life' have been made in California. Fortunately you would never suspect it. Others have told me that Sekido has been influenced by Occidental art, 'broadened' so to speak. Unfortunate, if true. I saw but one thing that savored of Occidental art--the single jarring line in the whole exhibition; some branches of a pomegranate with one branch hanging down in a circle. It reminded me of the sad struggle for rhythm and what-not that is going on in Occidental art nowadays, otherwise it would not be mentioned.

"These branches, flowers and birds--it takes the tradition of centuries and the patient work of years to achieve high works of art such as Sekido paints. He knows how to restrain his colors, yet, too, to fire them with a dash or two of vivid color. He suggests--it is for you to go in pleasant places to which he invites you so alluringly; we trust he will remain Oriental in his art."

And Harry Noyes Pratt, director of the Haggin Memorial Gallery and San Joaquin Pioneer Museum, writes in April 1932:

"I seldom give way to enthusiasm about any painters work, but there is something about the beautiful simplicity, the lyric rhythm of Sekido's paintings, which simply delight me. If there is one thing which makes the true Japanese paintings a joy to the connoisseur, it is its basic simplicity. His art is sure. He has 'arrived'. Art lovers here will find his work to their pleasure."

From 1932 until 1934 Sekido remained quiescent, teaching his few pupils and painting preparatory to a trip North.

HE GOES TO PORTLAND

He arrived in Portland, Oregon, in January 1934. Here Toyoichi Nakamura, Japanese Consul to Portland, was busily arranging a celebration in honor of the 80th anniversary of the mission undertaken by Commodore Matthew Galbraith Perry, which culminated in the Treaty of Kanagama, signed March 31, 1854.

The Portland celebration of Perry Day began with the opening of the memorial exhibition of Japanese art by Yoshida Sekido in the Portland Art Museum.

"In Japan," Sekido relates, "January first by the modern calendar is given over to the renewal of friendships by calls upon old friends. That year I chose Mr. Nakamura to call upon. We were close friends in Tokio before either one of us came to America."

His visit came as a surprise to the Consul, for Sekido had come to Portland on still another mission for his friend, Kaname Wakasugi, consul general of Japan, who formerly had been in the Portland consular office. He had asked Sekido to paint a Northwestern gorge scene for him and Japanese do not forget the request of true friends. He chose to paint a scene of the Columbia river gorge on silk; for his friend, the consul general, felt that the scenic beauties of the great river represented the acme of all Occidental landscape.

During Sekido's visit in Portland, the Japanese Consul and the American Artists Professional League tendered

him receptions at which he showed his paintings. The Park and Garden Sculpture Society gave a tea to honor the distinguished artist.

At these exhibits Sekido demonstrated his work for the benefit of the guests. The tools and materials of the artist were arranged on the floor on which he sat cross-legged and mixed colors quickly and skillfully. He made five paintings, which were given to the guests who drew lots for them.

The Oregon Sunday Journal gave many newspaper reproductions of Sekido's pictures, and wrote:

> "When you hear that a Japanese artist is exhibiting his work after seven years' study in America and Europe, you expect clumsy imitation of Modern French painting. Yoshida Sekido has a surprise in store.
>
> "He adheres to the tradition of Japanese painting on silk and uses classic studies--only varying in that he has based his version of nature on a thorough study of reality.
>
> "At his best he is a charming and most accomplished painter, proclaiming his Japanese heritage and early training in the music of clear tones in water-color, that has always marked the art of his race. Colors enter to illuminate these grays and decorate a space, but the tones and spaces themselves are what charm us.
>
> "The study of nature makes possible the delicate Spring of his boughs, the exquisite drawings of birds and blossoms, the realism of such a typically Japanese style of landscape as 'Evening Veil' with its snow-laden trees and hanging clouds above mountain and sea. In contrast to these, is a study of 'Brooklyn Bridge', a marvelous work that only a Japanese could execute in the original manner employed."

During Sekido's sojourn in Portland, he was urged to visit his friends, Consul and Mrs. Ko. Isshi in Vancouver, British Columbia, where he was given a reception, exhibited his work, and demonstrated his manner of painting.

This showing was so admired that Sekido was invited to return by Mr. A.S. Brigsby to exhibit at the Vancouver Art Gallery. Sekido planned to return for this exhibit, but his funds became low, and during 1935 and 1936 he has waited in San Francisco for art patronage to replenish his purse.

Today Sekido occupies a spacious but almost empty attic of a hotel in the Japanese quarter, on Sutter Street, San Francisco, both his studio and school.

The visitor is hospitably received by this delicate, refined-looking man. Here is an artist who grinds his own pigments, mixes them with glue, paints on silk, sits on the floor to work, does not use an easel or palette. In a corner of the room, on the floor under a window, is stretched a small white sheet. On this lies his array of brushes; he mixes his paint in various small dishes; he stretches his thin fine white silk upon a cardboard mount, and begins to work with quick and fascinating dexterity, mixing paint with his left hand and holding brushes in his right hand.

First he washes his silk in a soft background and fans it, until it is just the right stage of dampness. If there are any faint shadowy forms, he puts them in with rapid sweeps of the brush before the background dries. He works

swiftly when he dashes in a graceful stem. Only a few strokes of the brush reveal the skill of his fingers as they use two or three brushes at once. Here is the result of years of study and practice. If the silk becomes too dry, other washes are applied. Everything painted on that background is done when the silk is exactly at the right stage of absorption.

Sekido originated the kind of pigments he uses. "They are semi-waterproof," he said, "and very durable. Glue is the basis, and the mixture is my own idea. I size the silk with a mixture of glue and alum-powder before using it.

"I use the easel only when I paint with oils, which is not often at all; other times I sit on the floor, resting on my left arm, which gives my right arm the freedom and touch I desire.

"When I am resting," he said, "my mind is very still. Then quickly I start to paint, and I paint for only a very short time, like a gun exploding."

His conversation is intensely alert and reveals a keen sense of humor (a humor one finds in some of his latest 1936 paintings). His humor may be Japanese, but it appeals to English-speaking people.

Sekido explains the reason grays predominate in his work, as in all Japanese art. He states it is a characteristic of Japanese work which is difficult to explain. "It reflects the Japanese state of mind," he said, and after casting about for a means of making himself clear, he finally

decided that the English words "humility" or "modesty" express what the Japanese is trying to portray in his liberal use of grays.

In his broken English, Sekido tells you he likes America very much, although just how he is going to exist without more public patronage seems to be a worrying thought for the moment. Too sensitive, too modest, is this genius of Japan.

Comparing Japanese and American art, Sekido says:

> "In Japanese art we have no perspective. We do not try to be scientifically correct in our drawing, and we have not studied anatomy or color theories. We think that art is just the expression of emotion, and we compose our pictures so as to get the greatest beauty. Composition is the greatest thing in our pictures, and directness the chief charm of our drawings.
>
> "Now in America," he declared, "the art student gets a nice 'underwear' perspective, a nice 'coat' of color theory, 'nice shoes' of anatomy to stand on, but when he gets all these things, he does not know anywhere else to go; he hops right in and goes off--just anywhere."

The ability to find beauty where others see only sordid things is a God-given thing. Yoshida Sekido has this gift.

Eleanor Colby in The Christian Science Monitor, says of this gift:

> "As Sekido stood day after day on Manhattan Bridge studying the shapes on Brooklyn Bridge, and selecting his compositions, thousands passed him who saw nothing but a gloomy old bridge over a very dirty river where commonplace craft carried ordinary people back from the daily grind of business to the commonplace home. Prob-

> ably no one noticed the quiet Japanese looking so dreamily at the picture which nature had stretched before him. For nine days he studied and then spent only five hours painting the picture on his canvas, and there is not an uncertain line in it. The same directness of skill and touch--the same firmness and delicacy as are found in his drawing of birds, flowers and trees, are found also in the painting of pier, span and ferry boats--the same poetry and beautiful composition, Whistleresque in simplicity, Sekidoesque in technique.
>
> "The picture is a masterpiece in composition, too, and one notes with admiration the way in which the dark masses of pier and ferry-slips at the left are balanced by the busy little boats whose smoke rises at the right and obliterates the more distant spans of the bridge.
>
> "Mr. Sekido's Occidental training shows in the more accurate perspective in his drawing of boats, piers and ferry-slips, for, as we all know, the Japanese artist usually displays an utter disregard of perspective."

Sekido exhibited at the Sacramento State Fair (1936) and has at present a collection of many new works painted this year. The artist does not like to exhibit the same pictures more than once to the public. So that at each current exhibit the pictures are new works.

An autobiography by Sekido is not yet on the market, but it is being prepared slowly for the publishers, as Sekido is telling his life's adventures in his own quaint English vocabulary. He is naming his book "Yuroki" which, as he explains, means "eating around". It is his experience as a Japanese artist who travels and hungers, as he hopes to make his art pay his expenses.

HIS WORKING PHILOSOPHY

Some of Sekido's ideas with reference to life are briefly outlined in his own words as follows:

> "I think the human body is a shell to be filled with knowledge, through experience in one's lifetime, and the constitution of one's knowledge is called 'character'. Every experience added, whether it is a success or not, will go into that shell and it is not only a single profit, but it will amount up with interest for the next time to judge a thing."

The following excerpt from his own book reveals the perils of Sekido's efforts to teach art in New York City:

AN ESSAY ON "ART STUDENTS" BY YOSHIDA SEKIDO

> "The whole time of my study I have been cast into the mold of habit, as they say, "The habit is the dominant part of character of Mankind!" My character and knowledge and judgment was made that way.
>
> "In my teaching, I had hard time from the beginning, because my students were too free with the instructor. For the night class the time was settled for seven to ten, but they never appear at seven, and my instruction was private mostly, explaining brush stroke in actual work, and each one was different kind of work.
>
> "When I finished the time was always often ten and when I thought I was through, more come in. Moreover, some senseless student would come at eleven, and as I was living at same place I could not object and would have to start another lesson. People in New York don't care about the time, and such hard work made me ill, and I was sent to the hospital.
>
> "However, since I found the custom was different from Japan, I decided I would be an instructor of America. That is--an employee of the students. And I did exaggerate it, I obeyed my students, for outside of teaching, and

when I saw they were tired, I would leave them alone to study, and go into the kitchen and make tea for them. Therefore, they seem to enjoy my school very much. One part of me was teacher, and one part of me was servant. And my position was a pleasurable one; I was instructor, secretary, cleaner and waiter. And every night with tea, we have interesting talks about art.

"My school was getting on very nicely and I was enjoying teaching the students. And they were more pleased with their tea with conversation on art.

"Everyone in the school were very happy, but my condition became harder, because with my bad habit of not liking to ask for money, I did not ask for fee, and did not get it until they felt like paying me, but the landlord does not wait for his money and hard times came.

"At that time I was obliged to get work again on lampshades. As my body was not very strong, I was already tired out and I became very weak, but still it was my desire to give my knowledge of Japanese art to America to make the understanding of Oriental art increased. Sometimes I would be teaching at two o'clock in the morning. Finally I got the flu, and was taken to New York Hospital and so I stop school."

"My Teachings" expresses Sekido's philosophy of study and art expression:

"The system I was teaching was about the same as I was doing in Japan. I would make a sample for them to learn the brush stroke and let them copy it through the right brush stroke. First of all, I bought Suzury. Suzury made of the stone which is used to make blacking with, the black ink stick that we call Sumi. It is hard to get enough for students in America. For brushes a big factory in New York make many kinds. For beginning I make simple samples and make harder when students progress.

"The beginner always said it is hard to draw with free hand by soft brush without a pencil. I never let them use a pencil or charcoal for

drawing, because they must get accustomed to it. The hair of brush is so soft and long, so I would let student feel how it should go, and how it would turn, and in short time, he would get the feel and go on without help.

"In the moment when I had the top of the brush which is being held by student I would judge his talent and skill. Of course, there are two distinct characters. One is obedient, one is disobedient. The one who has obedient character would get my way easy by feeling brush movement, but sometimes with his character he would follow me too much, just like real academician and other is like Modernist. He is too free from beginning and he will never get my brush stroke, because the way I move the brush will be detained by his failure to follow my hand. For either of them I could judge how keen their brains. Of course, I could not judge his whole life, but I could judge the speed of his progress in a few years.

"There is no art without the existence of life. We are making our art work and our pictures reflect that part of our lives and our entire existence makes one big picture.

"Nature is the painter of human life and even Nature sometimes makes a failure of its pictures, for sometimes they are overdone, which means that the artist missed the appropriate time to put the signature of death, for, he painted too much, and spoiled what might have been a good picture. If someone does something great, and lives on, and then makes a failure in later life, his former deed will not be so great, for nature missed the opportunity to put the signature of death.

"Therefore that picture was a failure, and so, just as the artist, while painting, if he puts on more paint, after his work is really done, but he tries and tries to improve it, that too, will be a failure.

"I always make my pictures overdone, yet I know and recognize when it was the best time to stop. But I am not master of my ability and my judgment is not settled.

"To under-do a thing is better than to over-do it."

CONCLUSION

At the present time Sekido is employed on the Federal Art Project engaged in easel painting. Of a shy and retiring nature he was found in desperate circumstances because of the depression. Not aware of the avenues open to him he was subsisting in a very meagre fashion until discovered by one of the interviewers engaged on this project. Laura Adams Armer, art critic and writer of note, when shown some of Sekido's work, exclaimed, "It is one of the finest examples of Japanese art I have ever seen!" At once he was placed at work and some of his creations will shortly appear in exhibits of Federal Art Projects.

YOSHIDA SEKIDO

REPRESENTATIVE

WORKS

Autumn Landscape
Bamboo and Sparrow
Bee and Red Poppies
Brooklyn Bridge
Carmel
Carmel Mission
Cherry Blossoms
Chrysanthemum
Cliff House
Competition with a Hokku, Poem I
Competition with a Hokku, Poem II
Cucumber
Dragon, The
Early Spring
Early Summer
East River, The
Eighth Morn
Flower Field
Frosty Morning
Goldfish
Granite Rock
Harbor
Harvest Time
In the Woods
Iris
Japanese Fisherfolk
Maple Leaves
Monkey on Rubber Tree
Morning Breeze
Morning Glory
Morning Landscape
Morning in Oil Field
Mountain Lake
Mushrooms
Near the Pool
Night Heron
Peace
Persimmons, I
Persimmons, II
Persimmons, and Sparrows
Pomegranates
Red Plum Blossom and Nightingale

Returning from Fishing
Rice Grass and Sparrow
Sacred Bamboo, The
Shoki--God of Justice
Snow Evening
Spring Landscape
Summer Landscape
Sunset
Tai-fish and Halibut
Their Nest
Tiger Lily
Turnip
Turnip and Mouse
Village
Waterfall
White Camellia
White Heron
White Plum Blossoms
Wisteria

PERMANENT COLLECTIONS:

Southwest Museum, Highland Park, Los Angeles, California
Watercolor on silk

EXHIBITIONS:

San Francisco, California
California Palace of the Legion of Honor, January 1932
"February"
Carmel Mission
Cliff House
Cucumber
Harbor, New York
Turnip

Sacramento, California
Sacramento State Fair, 1936
Watercolors on silk

Watsonville, California
Woman's Club Art Gallery, 1931
Watercolors on silk

Pasadena, California
Grace Nicholson Studio Gallery, 1931
Watercolors on silk

Los Angeles, California
Southwest Museum, Highland Park, September 1928
Watercolor on silk
Ambassador Hotel Gallery, 1931
Watercolors on silk

Portland, Oregon
Portland Art Museum, 1932
Watercolors on silk

Toronto, Canada
Government Art Gallery, 1921
Watercolors on silk

Ottawa, Canada
Ottawa Art Gallery, 1922
Watercolors on silk

New York, New York
Watercolor Society Exhibition, 1927
Watercolors on silk

Kley Kamp Galleries, March 30, 1928
Watercolors on silk

National Academy of Design, 1928
Watercolors on silk

YOSHIDA SEKIDO

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*From Artists' scrapbook--exact dates unobtainable.

V I C T O R M I K H A I L A R N A U T O F F

1896..... . . .

Biography and Works

"MOTHER AND CHILD"

"PROPERTY OF THE ARTIST"

VICTOR MIKHAIL ARNAUTOFF

Russia, England and Albania--these three countries so entirely different in customs and ideals--combined to produce one of America's outstanding fresco mural painters. San Francisco, because of its geographic location and because of its reputation as an art center, acquired this artist as a distinguished addition to its art colony.

War, revolution and the resulting confusion of a tottering society have been major factors in the life of Victor Arnautoff. With a background of culture and with a taste for the arts, this sensitive young man was plunged into a varied and adventurous career such as few artists have ever experienced. Plans for serious study at a famous art school were rudely interrupted by war lords, who did not consult the preferences of their talented young subject. Thus ten years were misappropriated from a well defined career. Realizing this penalty, imposed at a crucial period of his education, we can appreciate with better understanding the rapid progress made by this young artist.

GENEALOGY

Victor Arnautoff was born in the city of Mariupol (meaning the city of Mary), on the banks of the Kalmius River in the southern part of the Ukraine, on the eleventh day of November, 1896. He was christened Victor Mikhail by his

parents, whose Russian, Albanian and English ancestry brought him a heritage of talents.

His father, Mikhail Basil Arnautoff, is a priest of the Russian Orthodox Church, living in Russia now and performing religious services in one of the few churches of Mariupol. He came from the peasant class but had, by perseverance and ambition, risen to his present respected position.

The mother, Adalaid Ivan (Kravzoff), had uncles who were well known Russian architects. She numbered among her relatives a cousin, William Sherwood, the English sculptor.

BOYHOOD YEARS

The early years of Victor's life were pleasant, but uneventful. One of his happy recollections is the customary summer vacation spent on his uncle's farm, where he participated in the labor and life of the out-of-doors.

In his eighth year, in 1904, he was enrolled in the Gymnasium at Mariupol, which school requires ten years for the completion of its course. The first eight years compare with the American Grammar and High Schools, and the final two years are equivalent to college. When eighteen Victor graduated from the Gymnasium with highest honors. He also had pursued his studies in drawing and water color painting with a private teacher, as he had quite definitely decided to become an architect. It was at this time that the outbreak of hostilities began. Europe was plunged into war.

MILITARY YEARS

Therefore, after a brief period spent in the Imperial Art School at St. Petersburg, the young architectural student was ordered to enter the Military Cavalry School at Elizabetgrad, in the Province of Kherson.

A year later, in 1915, he received his diploma and was graduated a second lieutenant. Immediately he was assigned to the Fifth Lancers, in the King of Italy's regiment which was sent to Riga, Latvia. Lieutenant Arnautoff then experienced active service in the Provinces on the Baltic Sea. On the battle front between Riga and Dvisk, at the town of Ixkul, the German army succeeded in smashing the Russian lines in 1917. But the morale of the Russian army had already received a paralyzing blow at the news of the "Revolution". It was at this time that his regiment was demobilized by Kerensky's government. Lieutenant Arnautoff laid aside his uniform, intending to return home; but civil war prevented this. Unable to return to the Ukraine, he went to Simbersk on the Volga, hoping to resume the study of painting and drawing. In April of the same year he was drafted for service as Chief of Squadron with the rank of lieutenant in the Red Army which was then in the process of formation.

Before plans could be completed and the necessary ammunition supplied, the city of Simbersk was occupied by the White Army, but the occupation happened so suddenly Lieutenant

Arnautoff knew nothing about it. He occupied a room in a private dwelling instead of the barracks, and one evening had attended the theatre and sensed nothing amiss. The next morning he saw the streets full of soldiers: upon enquiring, he found the White Army in control. This caused him anxiety as he thought of course he would be punished because the Red Army had left without him. Instead, he was absorbed into the White Army as a Captain of Cavalry and within a week he was on his way to Siberia. As war meant delay in his art studies, he was not in sympathy with either of the belligerents.

TO MANCHURIA ON HORSEBACK

The White Army finally reached Omsk, in Siberia, after many severe encounters with the Reds. As Captain Arnautoff, he covered Russia from the Volga to the Manchurian border, in the saddle. Finally Kolchak's army was disbanded in Harbin and then deported from China to the Pacific provinces of Russia. Very soon afterwards Captain Arnautoff applied for and received a discharge from the army because of his depleted health. Returning to Harbin, ill and exhausted from the rigors of war, he attempted to find work. He tried sculpture, various artistic off jobs and even tried to be a salesman, at which he was unsuccessful because of his natural reticence. During this period of about a year he faced starvation many times. In 1922 he was summoned by Chang Tso Lin, war lord of Manchuria, with a request that he supervise the cavalry and

establish a breeding farm for cavalry horses. Arnautoff accepted this responsible position and remained on Chang's staff until 1925.

THE ARTIST MARRIES

While traveling about Manchuria, in the spring of 1923, he had met Miss Lydia Basil Blonsky, who was the daughter of the retired Military Aide of the Imperial Russian Embassy of China. Shortly after they were married in the Greek Orthodox Church of Mukden, by a Japanese priest of this same order. They remained in Mukden until about the first of September, 1925, and two of their sons were born during this residence in China.

THE ARTIST MAKES AN IMPORTANT DECISION

It was in 1925 that Arnautoff had an opportunity to leave Manchuria and come to the United States to continue the artistic career, which had met with so many rebuffs. He arrived in San Francisco on October 13, 1925, and, not wishing to lose time, within three days had enrolled at the California School of Fine Arts. Here he remained until May of 1929. During this time he studied sculpture under Ralph Stackpole and fresco painting with Edgar Walter, famous California artists.

In Russia his intention had been to become an architect, but he had changed his mind by the time he had enrolled in the San Francisco School. Five dramatic years spent in

the war had wrought emotional changes in his art consciousness. No wonder then that his post-war view of life and art forms resulted in ideas which could only be expressed externally on large surfaces in vigorous color. At last his art began to speak as he composed progressive historical scenes on great walls in fresco. In this type of painting he has since specialized and has successfully built his reputation as an advanced California mural artist.

During his last year at the school he won the Anne Bremer Scholarship and cash prize for 1928-1929 with the sculpture entitled "Nude" which is still at his studio, at 730 Montgomery Street, San Francisco, and for a fresco at the Russian Church on Fulton Street entitled "Entombment of Christ". He had entered the United States as a student and as the allotted time was completed, and he was still desirous of becoming a citizen, he accepted a commission to assist Diego Rivera in Mexico City.

TO MEXICO

Their first combined effort in mural frescoes was on a contract from the Mexican Government. They composed a large mural entitled "The Conquest of Mexico," for the walls of the National Palace in the City of Mexico. This gigantic work took them a year to paint and they were paid for their labor by the Government.

Another commission for some fine frescoes was submitted to Rivera in 1930, by Dwight Morrow, late Ambassador from the United States to Mexico. They decorated the walls of the Palace Cortez in Cuernavaca, beautiful Capitol of the State of Morelos. Fortunately for the artist, he found some leisure time in which to do some private painting while in Mexico and so completed a number of fine oil paintings which are now appreciated by their present owners in the United States. They were mostly Mexican scenery portraying the native life. Among them are: "Streets of Cayoacan" and "Chair of Guadalajara," owned by the San Francisco Sculptress, Adaline Kent Howard; "Mexican Laundry," the property of Mrs. Roger Kent of Kentfield, California; "A Mexican Landscape," now in the possession of Dr. Winacour, of New York City and a "Portrait of Mrs. A.," in the home of the artist. It was while at work in Cuernavaca that he painted, in oil, the "Revolution of Zapata."

HE RETURNS TO THE "COOL, GRAY CITY BY THE GOLDEN GATE"

After two interesting and pleasant years in Mexico he returned to the United States, arriving in May of 1931. In searching for a suitable studio, on the fringe of the Latin Quarter, he found what he desired at 528 Washington Street. Perhaps the reason he chose this room was because it had great bare walls--walls upon which he could paint! At any

rate, the San Francisco Examiner (Feb. 15, 1932) gives nearly a half page to a description of the unique mural which he was doing at that time. The fresco occupied a space eight by twenty feet in size. It was, according to the paper:

> "....a magnificent experiment in group portraiture, containing the likenesses of twenty-four prominent local artists, painted larger than life. The pity of it is that the fresco on which Arnautoff has spent a month's steady labor, not to mention the weeks during which he did portrait sketches from life of his subjects, is painted on the wall of a doomed house. Within two or three years the old building is to be removed by house wreckers. But the artist insists that he does not regret his labor of love.
>
> "I wanted to paint a fresco to decorate my studio, and I wanted to see the faces of my friends around me" he says. "Besides, it is not every day that one runs across such an architecturally tempting space."

Twenty-one members of the Art Center (of which he is a member) and three of their friends are shown. It is very interesting to note the names of the artists presented:

Parker Hall; Maxine Albro; Sooey Wong; Julius Pommer; Michael von Meyer; Agatha Churcher; Harold Dean; Brent Carlton; Victor Arnautoff himself (to one side); Dorothy Puccinelli; Jeanette Howard; Raymond Puccinelli; Adaline Kent; Ben Cunningham, the model; Gene Kloss; Helen Forbes; Ileane Labaudt; Marjorie Dickinson; Ruth Cravath; Sigizmund Sazevich; Margaret Blessington; Eugene Ivanoff.

It was with great interest that the San Francisco and Bay region art lovers welcomed his "one-man" show at the

Palace of the Legion of Honor, in San Francisco in 1931. After this display, many students began enrolling in his art classes. He was an enthusiastic member of the San Francisco Art Center from the beginning of his residence in the city. During the year he held an additional "one-man show" in this intimate and attractive gallery on Montgomery Street.

HAVE OUR MURALS HURT OUR MORALS?

His first commission, after his return from Mexico, came from Palo Alto, California. Upon its completion, in the Palo Alto clinic, a storm of criticism arose. There were persons who objected to them on the grounds of an, "immoral display of nudity and profane modernism." A group of local physicians had erected a new building in Palo Alto, at the corner of Homer Avenue and Bryant Street and Arnautoff had been selected to do the decorations.

From the Palo Alto Times (Aug. 31, 1932) an article in defence of these murals is quoted. Dr. Henry Lanz, professor of Slavic languages on the Stanford University faculty, was the author and made the following statements:

> "First of all, the artist had the difficult problem of combining his pictorial project with the given set of architectural facts"....then "It was suggested that the frescoes should represent the history of medicine"....but he had "a very limited amount of space at his disposal"...."He again solved the problem with remarkable ingenuity. The lower part of the wall was allotted to primitive medicine. As a foundation--and symbolically as a shadow of the past--it was carried out in primitive grey

> without colors, in a manner suggesting bas-relief." "Mr. Arnautoff....wanted a forceful contrast between the primitive and the modern. He made an attempt to lay bare before our eyes the crude, superstitious and awful aspect of pre-historic medicine: The rite of exorcising evil spirits and the primitive treatment of wounds....as in direct contrast to one of the greatest inventions of modern medicine, the stethoscope as the central object in a group representing medical examination of a patient. The criticism was directed at the patient, a woman, and that she is half undressed."

Not long after he finished the Palo Alto Mural in 1933, he executed a fresco entitled "Adam and Eve" for the studio of Adaline Kent Howard. He found time to work in different mediums, doing scenes around Marin County, California, in water-color and portraits in pencil. The judges at the Sacramento State Fair welcomed his pictures, which were prominently displayed in their gallery at both the 1934 and the 1935 Fairs. Also, in 1934 he exhibited some of his work in Los Angeles at the Foundation of Western Art.

LARGE COMMISSIONS

It was in 1934 that Mr. Arnautoff was selected by a committee to do a large fresco (35X19 feet) in the Coit Tower on Telegraph Hill, a composition called "Metropolitan Life." The Christian Science Monitor of August 1, 1934 praises it as follows:

> "Victor Arnautoff's fresco composition "City Life," recording a multitude of street activities, in which one finds the elements that go toward making an outstanding fresco, rhythm and movement, achieved by a contrast of light

> and dark patterns, by varying the intensity of color, and by a clever handling of masses which lead the eye from one end of the painting to the other."

Incidentally, this same year he finished an oil painting of "Sea Gulls" which is in the possession of Mr. Sherman Kent of New Haven, Connecticut.

The year 1935 brought another interesting commission. This was a large fresco, 10X35 feet in size, done in the Military Chapel of the San Francisco Presidio. Five months of study and work were required to complete the assignment, the subject being called "History of California Religion and Army."

The San Francisco Examiner (June 25, 1935) printed the following on his achievement:

> "California, old and new, is the subject. Arnautoff has done admirable work. His decoration is bright, interesting, appropriate to the fresco and ideally located. It is easily visible from end to end. On the left are Indians, trappers, and missionaries. To the right is the modern Presidio, army activities of peace times, and a background of San Francisco skyline.
>
> "Religion, represented by a figure of St. Francis, separated the two pictures, the past and the present."

Despite his busy days at work on the murals, this versatile artist did not fail to continue with his oil painting. A still life, entitled "Green Pears," now in the home of Sherman Kent, was completed in 1935.

And the San Diego International Art Museum at the Exposition, 1935, displayed his work about which there was much favorable comment.

However, in July of 1935 began Arnautoff's largest order to date--the frescoes for the George Washington High School of San Francisco. This beautiful new building was nearing completion when he was selected to paint the lobby. The work is in twelve historical panels and depicts the "Life of George Washington."

> "The drama of George Washington enacts itself on the walls of this San Francisco high school dedicated to his memory, thanks to the foresight of an American architect and the genius of a Russian painter.
>
> "The theme is executed in panels, 1600 square feet of them, requiring a year to paint and months of study and research beforehand.
>
> "One of the characteristics of the Washington high school paintings is their sculpturesque quality. Figures are full bodied, full volumed as if carved from smoothly polished stone, yet the figures do not violate the muralist's canon of flatness and adjustment to the long low sharp lines of modern architecture.
>
> "The first of the twelve panels, on the right wall of the stair case, deals with the personality of Washington. Verticals of trees and rocks creating a wilderness setting of thick foliage for the youthful surveyor, the Washington in buckskin, and coon skin cap. who carried the message to Canada and who fought the French with the Indian in the trackless forest. Indians in brilliant war paint lurking through one of the panels, their strong

> bodies producing a study of the human figure. The Washington in the revolution with fury; here the panel riots with a war of color. The tea is dumped in Boston Harbor and stamps are burned. Then comes the massacre by the British, next the Continentals respond with the Liberty pole, taut, violent figures. And next the mounted Washington who organizes and commands. Valley Forge follows with Washington in a dark cloak, surrounded by ragged continentals This panel symbolizes his farewell to the army. In another the First President appears at the council table between Jefferson and Hamilton. Here we see magnificence of color and genuine sense of reality. The two largest panels, Valley Forge and Mt. Vernon are two of the major frescoes on the Pacific coast."

In June of 1935 the Biennial Exposition of the California Chapter of the American Institute of Architects was held at the San Francisco Museum of Art. One gallery held an exhibit of work in various media for wall decoration and to this small but interesting collection Mr. Arnautoff contributed examples of fresco technique.

During August the Members Exhibition, which opened the Fall season at the Art Center, on Montgomery Street, received much publicity in the various San Francisco papers and art magazines on account of Arnautoff's painting called "Dance Marathon." From the News Letter and Wasp (Aug. 31, 1935) the following comment is taken:

> "Arnautoff has painted a cruel picture of a dancing "Marathon." His keen sense of observation and his subtle implications are ruthless in the pointed annotations. It is deeply human in the measure in which it is vividly true. It is well painted and the best oil we have seen by this artist."

During his leisure time in the later part of the year, he painted in oil a "Nude," which hangs on the wall of his present studio at 730 Montgomery Street, San Francisco. The San Diego International Art Museum at the Exposition exhibited his work. Recently he began another important commission as assistant to Maurice Sterne on a mural for the United States Treasury in Washington, D. C.

KING OF THE PARILIA

"All work and no play makes Jack a dull boy," and artists are no exception to this rule. The much heralded Parilia (or artists ball) of 1936 took place in the month of January in Exposition Auditorium. The committee in charge bestowed the ruling honors upon Victor Arnautoff as King and Esther Bruton (well known Bay region artist) as queen. More than a thousand artists and their associates participated.

His family now is American by adoption; and consists of his wife and their three sons, the last having been born while the family was in Mexico.

The Russian people have the reputation of being among the world's most adaptable races. Regardless of the country in which they may be placed, they readily adopt the customs and modes of living. He speaks the native tongue of his youth, the difficult Manchurian dialect, the florid language of "old Mexico" and the English language, which he has mastered so well that scarcely an accent is noticeable. His

carefully chosen, well-phrased sentences reveal a strong personality, interested in his work and in humanity, with scarcely ever a word of war and revolution. No heroics, no boasting, just a sure dedication to his work and growth.

AN ENTHUSIASTIC MEMBER OF SAN FRANCISCO ART LIFE

He is a member and one of the council of the San Francisco Art Association and vice president of the California Mural Association.

Teaching has always been an easy task for him. Ever since Arnautoff's return from Mexico he has had numerous private pupils. He taught, too, at the California School of Fine Arts for a number of summer sessions, and in 1936 became one of the regular staff of teachers.

Arnautoff believes each of the modern art movements fulfills its good purposes, but he prefers the less abstract manner for himself. As a painter he is a "realist" and his treatment of his subject is conservative though influenced by modern thought.

ARNAUTOFF'S WORKING PHILOSOPHY

> "Arnautoff believes that 'Art is the materialization of human thought and emotion" writes the critic in the Chronicle (September 1, 1935). "Art for art's sake or "art as perfume" has never appealed to me. As I see it, the artist is a critic of society. I have no special preferences in subject matter, however. I paint whatever challenges my interest, but I cannot say I do not care what people say about my work. My own judgment is, of course, the most important to me, but I wish to deal with people, to explain to them things and ideas they may not have seen or understood. I do

> not deny the importance of Picasso and the modern abstractionists, but I regard their painting as laboratory work. Their attitude is primarily analytical. Today we have no time for analysis. It is high time we began to synthesize.
>
> "Painting must be like a huge book, the pages embodying the creative efforts of the human race throughout the ages. 'Mexico', he states, has a definite school of native art and San Francisco can reach a native California type of art leadership in her murals and frescoes, because of the dramatic episodes in the history of California which are so well adapted to this dignified form of decoration."

Also, he considers placing frescoes in public buildings is a forward step of great importance for the education of those who are unable to find art interest in other forms.

The casual acquaintance is at once impressed with the quality of sincerity so apparent in the man. He seems destined to become a leader in American mural decoration as it crystallizes into that synthesis of modern life and current art expression which he believes is near.

And so it happens that as this artist has thoroughly adapted himself to our life and really become one of us, we have also completely adopted his art as a valuable asset rich in vision and wide in range.

In blazing contrast to Arnautoff's contributions to the cultural life of San Francisco is his present economic status. Forced to forego his position on the Emergency Educational Program as an art teacher because of illness, he is at present attempting to obtain employment on the Federal Art Project.

VICTOR ARNAUTOFF

REPRESENTATIVE

WORKS

OILS:

Chair of Guadalajara, 1930
Dance Marathon
Green Pears, 1935
Mexican Landscape, A
Mexican Laundry, 1930
Nude
Portrait of Mrs. A., 1930
Sea Gulls, 1934
Streets of Caycacan, 1930
Wreck, The, 1937

MURALS:

Adam and Eve, 1933
Conquest of Mexico, The, 1929
Decoration of the Palace Cortez, 1930
History of California Religion and Army, 1935
History of Medicine, 1932
Life of George Washington, 1935
Metropolitan Life, 1934

FRESCO:

Entombment of Christ, 1929

SCULPTURE:

Nude

PRIVATE COLLECTIONS:

Adaline Kent Howard, San Francisco:
Adam and Eve
Chair of Guadalajara
Streets of Cayoacan

Arnautoff's Home, San Francisco:
Portrait of Mrs. A.

Arnautoff's Studio, San Francisco:
Dance Marathon

Mrs. Roger Kent, Kentfield, California:
Mexican Laundry

Sherman Kent, New Haven, Connecticut:
Green Pears
Sea Gulls

Dr. Winacour, New York City:
Mexican Landscape, A

PERMANENT COLLECTIONS:

San Francisco, California:
San Francisco Museum of Art
Albert Bender Collection
Figure Standing, Reading Book (drawing)
Hand (drawing)
Hand, Arm and Flower (drawing)
Horse (drawing)
Reclining Figure, Hand Raised (drawing)
Reclining Male Figure, Hand on Knee (charcoal)
Two Hands (drawing)
Russian Church, Fulton Street
Entombment of Christ
Coit Memorial Tower, Telegraph Hill
Metropolitan Life
Presidio Chapel
History of California Religion and Army
George Washington High School
Life of George Washington

Palo Alto, California:
Palo Alto Clinic, Homer Avenue and Bryant
History of Medicine

Mexico City, Mexico:
National Palace
The Conquest of Mexico (assisted Diego Rivera)

Cuernavaca, Mexico:
Palace Cortez
Decorations (assisted Diego Rivera)

EXHIBITIONS:

San Francisco, California:
San Francisco Art Association
50th Annual Exhibition, 1928
Sketch
51st Annual Exhibition, 1929
Composition
Study
Study
Bas Relief
54th Annual Exhibition, 1932
Still Life (oil)
Sketch (drawing)
White Cloud (drawing)
Maxine Albro (drawing)
Sketch (drawing)
56th Annual Exhibition, 1934
Nude (oil)
Plowing (oil)
57th Annual Exhibition, 1937
The Wreck (oil and tempera)
Palace of the Legion of Honor, 1931
One-man Show
Art Center, August 1931
One-man Show
Art Center, 1933
Dance Marathon
Hale Bros. Exhibition
Head (2 pieces of head sculpture, cut direct in sandstone)
San Francisco Museum of Art, Biennial Exhibition
Chapter of American Architects, 1935

Los Angeles, California:
Foundation of Western Art, 1934

Sacramento, California:
Sacramento State Fair, 1934 and 1935

San Diego, California:
California Pacific International Exposition, 1935
Visitacion Valley

AWARDS:

San Francisco, California:
Anne Bremer Scholarship and Cash Prize, 1928-1929
Nude (sculpture)
Entombment of Christ (fresco)

San Francisco Art Association, 57th Annual Exhibition, 1937. Anne Bremer Memorial Prize Group, 2nd Award and $200 for "The Wreck"

CLUBS:

Member:
San Francisco Art Association, and of its Artists Council
California Mural Association (Vice-President)
Art Center

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July 18, 1931--January 11, 1935
June 8, 1935--August 17, 1935
August 31, 1935--January 11, 1936
July 11, 1936

Argonaut, San Francisco, August 1, 1936

F R A N K W A L T E R B E R G M A N

1898..... . . .

Biography and Works

"THE MAILS"

POST OFFICE--STOCKTON, CALIFORNIA

FRANK WALTER BERGMAN

BORN IN AN ENVIRONMENT OF ART

Artistically, no place of birth could be more desirable than Vienna. This city, formerly the capital of the great Austro-Hungarian empire; situated on the right bank of the Danube River, is renowned for its collection of paintings housed in the Art and History Museum, and, of no less importance, the art treasures of the Lichtenstein, Harrach Palace and Schonbrunn galleries. Architecturally, Vienna lays claim to the purest Gothic structure in Europe, the Cathedral of St. Stephen, towering 450 feet, and for the magnificent Renaissance edifices that line the Ringstrasse. The traditional Vienna baroque style with its open-air embellishments in relief and in color gives everywhere a lively and varied aspect. In sculpture, the parks and public squares abound in well-spaced, magnificent single and grouped subjects. In music, one feels intimate with the "Blue Danube," upon whose bank lies Vienna; through Strauss' famed waltz. In this metropolis of storied romance, painting and music, was born Frank Walter Bergman on August 6, 1898.

GENEALOGY--CULTURAL BACKGROUND

Frank Bergman's father, Karl Bergman, held the responsible position of Librarian of the University of Vienna. When children began to arrive, his timid nature diverted him

from the uncertain livelihood of portrait painting, to the more secure income of librarian; yet leaving in his side the thorn of thwarted ambition. As an artist and musician he saw to it, as previous generations of his family had, that art and music were part and parcel of the home-life.

On the distaff side, Maria (Bright) Bergman, herself a pianist, contributed a long heritage of "the arts," to augment the cultural environment of the Bergman home. The Brights for generations were contractors for hand-woven textiles, to succeed in which business a thorough knowledge of artistic design was required.

The evening meal finished, the father would enter his studio to paint spiritedly in the light that remained of day. Household chores completed the mother with the children would enter the music room. Seated at the piano, she would be joined later by Karl Bergman with his violin. Soon, the gay-sad melodies of Viennese music vibrated deeply about the room, but more so did they penetrate the plastic minds of the children. To what depth this music penetrated, is felt in the analytical criticism of Junius Cravens, who in the Argonaut of November 16, 1929, of Bergman's exhibit at the East-West Gallery, wrote:

> "The canvas entitled 'Musician,' for instance, reaches toward an expression of Music to an extent which we have seldom, if ever, seen equaled in paint. Herein one really feels not only the mood of the performers, but an actual vibration of sound. In this work, the painter has succeeded in establishing, to an uncommon

> degree, both atmosphere and caprice. Here certainly is something more than sheer dexterity, though the work is also beautifully executed, and the color leaves little to be desired, since Bergman has a fine sense of color."

A further discernment of the imprint made upon the child mind of Bergman through an environment of music, is keenly felt by Nadia Lavrova, who, reporting the second Bergman East-West exhibit for the San Francisco Examiner of May 10, 1931, stated:

> "Bergman is at his best in decorative painting, which he endows with poetic quality. Again and again his panels which show awareness of modern trends, yet echo Germanic Folk-lore. Among these is his large panel 'Decoration' in which one recognizes the beloved figures of one's childhood fairy tales; 'Der Spielmann'--a violinist projected against a phantastic background of recurring rhythms which suggest music; 'The Players'--a group of marionette-like actors, medieval in feeling."

SCHOOL DAYS--PARENTAL DEMAND FOR ART

In the autumn of 1904, young Bergman, face flushed with excitement, was enrolled in a Vienna grade school. The course for this class of school required five years. These years passed uneventfully and in 1908 at eleven years of age, young Bergman entered the Gymnasium. This classical school, the equivalent of America's high school, required seven years to complete. During the latter part of this schooling, young Bergman's education was interspersed with two years of training at the Technical Institute in subjects about geometry, and two years of philosophy and sociology at the University of Vienna.

Drawing and painting were a part of the Gymnasium curriculum. It is strange how few sons desire to follow their father's profession, and Bergman proved no exception.

Premeditatedly he absented himself from art classes. This truancy would have succeeded were it not for monthly report cards. The arrival of these cards was eagerly awaited, and they were scrutinized by parents Bergman's respite from art classes enjoyed the brief period of one month. The dinner completed, Karl Bergman carefully wiped and adjusted his eyeglasses. One look at the report card and his well-cooked and enjoyed dinner began to play antics with his digestive functions. "What! what is the meaning of this?" "Where are the marks for art?" he asked of young Bergman. On confession of the truancy, the thorn of thwarted ambition pierced deeper. Slowly the father replaced his eye-glasses. With a long look into his son's eyes, which to young Bergman seemed an ternity, he replied, "Tomorrow I shall go with you to school."

The two Bergmans the following morning entered the school. A conversation between the father and teacher ensued. Its import was not communicated to young Bergman. This he learned later in the day; for on entering the art class room, he was singled out and told to stand before the blackboard. The students comfortably seated with sketchboards on their laps began the lesson. To the chagrin of young Bergman he had to execute before the class--to the accompaniment of grins and snickers--the lesson upon the blackboard. As a cure

for his indifference to art, this discipline was remarkably effective. The work of the three schools was being carried forward in their entirety, when a circumstance beyond the control of youth, postponed for years their completion.

WORLD WAR---ITS EFFECT ON ART

The spring of 1915 arrived. Young manhood had begun rapidly to disappear from the streets of Vienna. The knowing and observant understood. Old men of the Central Powers strutted pompously before military maps. They stopped occasionally to move on the chessboard of war the pawns of youth. Serious mistakes in calculations had these youth-envious old men made. The piteously wounded filtered into Vienna. Trembling mothers awaited their shattered sons. What cared those envious old men? There were plenty of youths to hurl their legions into the maw of death (the more the merrier) secured for them their senile position. Officers were needed; the young were rushed to army schools.

Karl Bergman understood the enormity of the situation, and sensed a struggle of long duration. Frank Bergman had neared seventeen. Classmates as young had gone. The two Bergmans discussed the problem. To volunteer is the answer, for physically young Bergman was a specimen well desired.

As a sparsely bearded youth Bergman at a sequestered army school in Hungary, was taught the arts of war instead of the inherent beauties to be seen on the banks of the Danube.

Serious reverses with their complement of death had occurred on the Russian front. Apt pupils were rushed. In three months Bergman received his single star, the equivalent of a second lieutenant. In the three years that followed he saw active service in Russia, Roumania and on the Piave.

Like the effect of music on his childhood mind, which he had conveyed to canvas, so, too, had the effects of war's miseries impressed his mind, and he has given them to us pictorially. Of war subjects shown at the East-West Gallery, Nadia Lavrova, of the San Francisco Examiner, of May 10, 1931, reported:

> "Poetic as most of his compositions are, some of them are characterized by a biting sarcasm. In these he seems to realize the bitterness left by the World War, in which he participated as an 18 year old lieutenant. To this group belong the 'Warning'--an inhuman old man solemnly winking one eye--and 'The Martyr.'"

DEMOBILIZATION--ART STUDIES RESUMED

The approach of Christmas of 1918 found the Austrian troops demobilized. Bergman's uniform, with its memories to be forgotten, hangs in the attic. Another memory, more difficult to forget, is the absence of Karl Bergman. Wearied with war's trials he passed on before the Armistice. Three irreparable years lost to art. Bergman entered the National Academy of Art in Vienna. Every reserve of perseverance and concentration was called upon to compensate, in some degree, the lost years spent in war. Seven years of grinding work is de-

manded by the Academy. Of this training, Bergman said: "I learned to paint in the academic manner with broad, flat strokes." In 1924, a year before completion of the academic course, Bergman was advised by his instructor to utilize the 1924 vacation period, by exhibiting in Stockholm, Sweden. Of this exhibit, held at the Stockholm Art Gallery, three pictures were shown The Stockholm "Svenska Dagbladet" of October 30, 1924 accorded to Bergman a half-page article. Excerpts from the article are as follows:

> "Bergman's Storstaden (Big City) is a well-handled perspective with great depth and feeling. He has a decided sense of humor, which is obvious in his two paintings, the 'Bandits' and 'Disturbed Idyl.'"

Before resuming studies at the Academy, Bergman held an exhibit at the Kirchsterhaus Gallery in Vienna. Additional months of intensive study, and before graduation in 1925, he had won the most coveted prize offered by the National Academy, "The Master School Prize," for a decorative subject entitled "Industry." To the prize was attached a sum of money. An unfulfilled desire to visit the art centers of Germany and Italy could now be consummated. Considerable knowledge was gained from the visits to these art centers. At this point Bergman decided to try his fortune in America.

AMERICA--CHICAGO--NEW YORK

Very slight similarity existed between the architecture of Austria's metropolis and that of America's. From

the broad streets of Vienna, lined with Renaissance structures of regulation height, the canyon-like streets of New York, with their irregular set-back towering architecture, at first bewildered Bergman.

Traveling on to Chicago, Bergman secured a commission from Balaban and Katz, owners of a chain of theatres to execute a series of murals for their playhouses. The "Meistersinger" and other subjects relating to music embodied the general theme of this work. At the Chicago Institute of Art in 1926 Bergman exhibited mural sketches.

In the latter part of 1927 he returned to New York and entered the employ of Joseph Urban, noted architect. In collaboration with other artists of Urban's staff, Bergman assisted in the execution of many murals. While working in New York, he devoted his leisure to capturing and transferring to canvas his ideas of the spirit of a land strange to him. Of these renderings, Nadia Davrova, of the San Francisco Examiner of May 10, 1931, after viewing Bergman's work at the East-West Gallery, wrote:

> ".....and his satire on the female of the machine age, 'Broadway Girl.'"

This picture was so admired by the American dancer, Mary Wigman, that she purchased it for her private collection.

Junius Cravens of the Argonaut on November 16, 1929, of another of Bergman's paintings of New York, reported:

> ".....and one canvas, 'New York,' in which the artist seems to have been trying to adapt him-

self to the unfamiliar conditions of a new problem."

SAN FRANCISCO--PAINTING

Toward the close of the summer of 1929, Bergman left Denver, Colorado, where he had spent several weeks painting mountain scenery and came to San Francisco, California. He immediately began to paint a group of local scenes. By November, with the local subjects to augment those he brought west with him, he held his first one-man show at the East-West Gallery. Of this exhibit Junius Cravens of the Argonaut on November 16, 1929, gives this detailed and comprehensive article:

> "The paintings and water colors by Frank W. Bergman, which are on exhibition at the East-West Gallery, are, to us, uncommonly interesting works. They are done with a dextrous facility which characterizes the work of so many of the Austrian and German painters. But the paintings of these men seldom transcend pure technique; they are technically perfect, but lacking the inner spark which makes for greatness. One does, however, recognize an unusually deep emotional power in some of Bergman's interpretations.
>
> "This expressive quality is traceable to Bergman's older and more symbolical works, particularly in 'Fatigue,' which is an interpretation of the spirit of the commercial age. Herein we see a man who has become a mechanical brain, but who has all but ceased to be a human brain. He is the product of the metropolis, and is a cog in its wheels--an economic essential, but a human nonentity--a social power, but a human tragedy. 'Fatigue' symbolizes the sacrifice of the individual for the mass, a favorite Teutonic topic.
>
> "In three other canvases, 'Broadway,' 'Portrait,' and 'The Monk,' one finds the artist returning

to the impulse which actuated 'Fatigue,' but less successfully, with the possible exception of 'The Monk.' In this latter canvas, one again finds mood and atmosphere, and a true symbolical expression.

"There are two Austrian urban subjects which are, we should judge, older paintings, and which are not wholly satisfying, in that they seem to lack a definiteness of purpose. These two canvases are the least significant of the oils Bergman is showing, except for the 'Wanderer,' a decorative fantasy which becomes a paltry thing when compared to some of his other paintings. Upon seeing this canvas, one's first thought is of Maxfield Parrish, with his medieval costumes, his far-flung horizons and his castles in the air. 'The Wanderer' impresses one as being a completely superficial work, and one which is scarcely worthy of a painter, who is apparently capable of weightier things.

"'Evening' is a well-rendered and somewhat impressive decoration which is spoiled by the introduction into the water forms rendered in silver leaf, which, in contrast to the hot, low-keyed red tones of the painting, are too glaring and insistent. This fault may be somewhat emphasized by the lighting conditions under which the work is being shown, and, therefore, the criticism of it may not be entirely justified. The work is, otherwise, not without merit as a decoration."

INTERPRETING WESTERN AND LOCAL SUBJECTS

It is to be recalled that before Bergman arrived in San Francisco a few weeks were spent in Denver and its environs. The mighty ranges of the Rocky Mountains, which he delayed his arrival in California to sketch, gave him, as he remarked: "His first understanding of the natural greatness of America." Of a Denver subject and the inspiration accorded him by the scenic beauty of San Francisco, we continue with Junius Cravens' article in the Argonaut of November 16, 1929:

"In his later and more American works in oils, Bergman has turned almost entirely to landscapes and urban subjects, the high, wide, western skylines apparently having appealed to his imagination. 'Near Denver' is a placid, colorful, almost Boyntonesque landscape which is appealing, but which is not altogether satisfying. In this, and in some of the other western subjects, the artist's unfamiliarity with a new country becomes apparent, and he also seems to have leaned a bit too much toward a sentimental prettyness. But his impressions of the new land are, none the less, interestingly and dextrously executed. Of these paintings, it is only in 'The Storm,' however, that we again find a new expression of emotional reaction. 'The Storm' is dramatic to a degree, without being THEATRICAL, and is one of his best interpretations.

"Of the later canvases dealing with urban subjects, 'San Francisco' and 'Corbett Avenue' are outstanding. Both of these paintings are solid, well composed and excellent in color. In 'San Francisco' Bergman has obtained a fine feeling of the hilly city, not as those of us see it who are, perhaps, more familiar with it, but through the eyes of one who has come upon it as a fresh and unfamiliar spectacle, and catching some of its more 'foreign' aspects. Both this painting and 'Corbett Avenue' have meritorious qualities.

"'Golden Gate Park' is a beautifully composed decorative work, though not a very profound one. It is somewhat spotty, perhaps, but is consistent in design and pleasing in cool color."

TECHNIQUE--EXPRESSION--THE "ISMS"

The academic training which Bergman has stated "was to paint with broad, flat strokes," is occasionally thrust into the background, and experiments in modern technique brought forward. Upon Bergman's modernistic aims, as related by him to Nadia Lavrova in conversation at his East-West Gallery

exhibit, the following article in the San Francisco Examiner of May 10, 1931 throws light also upon a bit of his philosophy and modern experiment:

> "I always want to make myself understood, says Bergman, commenting on his art. He is a modern, but he claims to have gone beyond cubism, surrealism and other 'isms.' These, according to him, are passing phases in an artist's development. An artist must continue to create new symbols of expression. He who stands still, regresses."

Pope's advice to "Be not the first by whom the new are try'd, nor yet the last to lay the old aside," is adhered to by Bergman in the latter part, but disregarded in the first; for as Bergman had stated to Lavrova, "he who stands still, regresses," He himself gives notice of his intention to lead, not follow. Waxing somewhat critical of Bergman's new departures in art, Gobind Behari Lal, with a training in subjects scientific, placed the microscopic glass upon Bergman's modern interpretations. This interesting analysis carried by the San Francisco Examiner of November 10, 1929; is given in its entirety below:

> "What is the aim of modern painting? This query will be evoked by the opening on November 11, of an exhibition water and oil paintings at the East-West Gallery.
>
> "The painter of these canvases is a San Francisco Artist, Frank W. Bergman, who studied once at the Art Academy of Vienna. He was in the European art circles thus a decade or more ago, when several of the new movements in modern painting were just rising and causing upheaval. He came to this city, bringing with him some of this modernistic influence.

"Now it is claimed in behalf of his present paintings that they achieve the goal of modern painting. It is also an added enticement that his subject matter has been obtained from the cityscapes and landscapes of this very region. So there may be a sort of civic interest in his attempt to use San Francisco scenes as the subjects ofhis modernistic art.

"However, to the average lover of pictures, Bergman's art will seem bewildering. If that were the only difficulty, the sympathy of the critic may still be entirely with him, the artist. As it happens, it is questionable that Bergman has achieved even his modernistic objective. In other words he may be caught between the horns of a dilemma--trying, on the one hand to be an illustrator, and, on the other, an abstract painter.

"No claim is made here of the ability to sit in judgment upon any serious and competent modern technician. But a sincere suggestion that Bergman's paintings be considered critically, and not be lauded or derided by emotional partisans, would seem to move in the right direction.

"There is no doubt that he is a versatile and sensitive decorative artist. He is also imbued with the various modernistic 'isms' of painting--impressionism, neoimpressionism, cubism and so on. In several of the present canvases, the effect of cubism is conspicuous. For example, his study of the violin player is cubistic enough. Angular planes of a somewhat different type are manifest in his 'Storm,' or whatever it is.

"Two of his paintings appear 'futuristic,' one of which is a woman in the foreground with a metropolitan rush behind her--in her head perhaps.

"Now has Bergman succeeded in his aims? If all he has tried to work out are some novel decorations, combining academic natural painting with gestures of impressionism and cubism, he has done what he wanted to do. But that is certainly not the purpose of modern painting.

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> "Somehow, of all modernistic tendencies, cubism was one that did not fulfill its promise. The aim was to purify painting. Purify it of what? Of pictorial effects, of interest in subject matter. In other words the art of modern painting has its slogan: 'Say it with color'--and color alone! That is, an esthetic energy is aroused in the mind, as by music. But this must be done solely by use of colors to create organized form, contrast and power; and all attempt to present nature must be eliminated.
>
> "It seems that Bergman has not quite done this. His are illustrations--with liveries of modernism.

MURALIST BY PREDILECTION

An extract from the San Francisco Examiner's article on Bergman's East-West Gallery exhibit by Nadia Lavrova of May 10, 1931; stated:

> "He is a Muralist by predilection."

In a nation-wide contest held in the latter part of 1930, Bergman received the commission to decorate the Dollar Steamship Co's new liners. Of this commission the San Francisco Examiner of May 10, 1931, reported:

> "Bergman has recently completed two panels which will decorate the walls of the salons on the new Dollar liners, President Hoover and President Coolidge. The large composition, eleven feet by six, presents symbolically the Five Continents and Seven Seas."

The San Francisco Chronicle of May 10, 1931; under the caption; "Striking Work" by Frank W. Bergman, wrote:

> "The field of Mural design has an artist of whom San Francisco may well take note. His development has been consistent. Bergman's feeling for design and his happy use of bold and brilliant color, are more than apparent in the latest collection of his work."

When the artists of San Francisco were recruited to the C.W.A., Bergman, at the solicitation of Dr. Walter Heil, Director of the Palace of the Legion of Honor, was assigned to execute the murals for the Board of Education's rooms. When the commission was partially completed, the Government on short notice disbanded the organization. The City of San Francisco appropriated a sum to carry forward the completion of the murals. On these murals considerable comment has been written. Of the many articles we select that of the San Francisco News of August 25, 1934, as given by the facile pen of Junius Cravens:

> "Peacefully ensconced within the four walls of the meeting room of the Board of Education, on the fourth floor of the Exposition Auditorium Building, Frank Bergman has produced the most satisfying mural decorations that I have yet seen--of those which have been done under the C.W.A.--with the possible exception of the two in the Mothers' House at Fleishhacker Playground. There is a restfulness, a repose in them which bespeaks an absence of intrigue or dissension.
>
> "The paintings, which are done in oils on canvas, cover two adjoining walls of the room. The other two walls are formed by glass partitions. One of Bergman's panels symbolizes discovery and invention. Historically it ranges from the stone age to to-day. The other walls deal with contemporary education in various fields.
>
> "Architecturally Bergman's murals hold their places on the walls. They are thoroughly artistic from the contemporary standpoint without being 'Modernistic'--in the accepted sense of the word. That is to say, the designs have been evolved without the use of either distortions or abstractions. They are pictorial without becoming illustrative. They are full

> without being crowded. They are richly colorful but not garish.
>
> "While the human figures are life-size, they are not overly insistent or overpowering, because the designs as a whole have been developed with respect to the size of the room. The color range throughout is limited to blended tones of yellow, blue and green. The effect of the whole is not unlike that of modern tapestry. In this particular case such an effort is more suitable.
>
> "All in all, it seems to me that Bergman has done a very creditable piece of mural painting."

Another group of murals by Bergman that art lovers visit with pleasure, are those narrating the life of "Sir Francis Drake" ensconced on the walls of the hotel, bearing that name, located at Powell and Sutter Streets, San Francisco.

Of the present year, 1936; Bergman's latest mural was "The Mail" for the Post Office at Stockton, California. This was commissioned by the United States Treasury Department.

WATER COLORS

Reference has been made to water color paintings in some of Bergman's exhibits. This field of rendering is not a hobby of his, notwithstanding his predilection for murals, but an integral part of his art. Through this medium Bergman expresses to a considerable degree his satire evolved from observation of the "new" and "old" world. Of the water-colors exhibited at the East-West Gallery one-man show of Bergman's, Junius Cravens in the Argonaut of November 16, 1929; wrote:

> "Though Bergman's water-colors are somewhat overshadowed by his oils, they are, none-the-

> less, worthy of consideration. 'Near Fresno,' for example, is a composition in which there are really fine rhythms. Both 'San Francisco' and 'Fresno' are typical and most expressively American. In these he has caught the American atmosphere to a degree. 'Washington Square, New York.' 'Fairplay, Colorado.' and several others of the small water-colors bear inspection."

Of the San Francisco Art Association's water-color exhibit held at the War Memorial Museum in October 1936; under the caption, "Good shows are offered for National Art Week Opening," Emilia Hodel of the San Francisco News of November 7, 1936, reported:

> "Frank Bergman's 'Temporary Funeral of Intelligence' (a provocative title) is excellent. Bergman's work is utterly different from any other technique employed in the show. The content is a biting sarcasm plus sharp humor. Drawing is considered from a muralesque standpoint."

In September of 1936, Bergman visited Santa Fe, New Mexico. A number of sketches were made of subjects around this quaint Mexican-American city. These, augmented with subjects of Southern California and Nevada, were exhibited at the Santa Fe Art Museum, as the medium used to convey Bergman's satire. The New Mexican of October 6, 1936, published this interesting resume of the exhibit:

> "Bergman's water-colors at Art Museum Unique--Delightful."
>
> "Cartooning of the passing show is the principal ingredient in the astonishing and delightful water-colors being shown at the art museum this week by Frank Bergman of San Francisco. These picture-puzzle paintings in which dozens of smaller figures and details blend into a

background for dominating close-ups, are so full of things at first unnoticed that each requires a lot of study, and you can always discover something that before mysteriously escaped notice,

" Los Angeles Main Street' is the cleverest kind of satire on the Center of the Universe, with bits of boasting and Hollywood honky-tonk blended into it. 'Burlesque,' with two gorgeous painted ladies in the disappointed background is all the name implies; legs galore. 'Rest' is the most restful figure of a resting man sprawled out on the landscape; others are 'Romeo and Juliet,' barnstormers; an amazing Bret Harte thing called 'Aurora Nevada.' 'Forbidden Heaven,' where St. Peter with the keys is explaining to an applicant why he can't enter the gate.

"Getting to the Southwest the composite representation of Taos including artists with sombreros, tourists fat and thin, Indian Bloomergirls, is a masterpiece, with all of John Sloan's merciless humor and then some. Then, leaving his favorite stunt, the painter presents very beautiful, entirely distinctive water-colors of Rio En Medio, of Sanctuario at Chimayo, a little village 'near Taos'; a well and tepeste in Taos vicinity; all of these are treasures of the first magnitude, requiring no microscopic scrutiny."

THOUGHTFUL REMEMBRANCE OF CHILDREN

For centuries the childred of Christendom have looked forward to Christmas. The accumulated desires of the year are hoped on this day to be fulfilled. This desire prevalent; no travesty upon Christianity is more flagrant than these hopeful children denied. The forlorn child of poverty, toyless, is sensed by Bergman. To assist in this fulfillment Bergman contributed a cartoon to the San Francisco News. On December 15, 1936, a reproduction of the cartoon, with this notice below was printed:

"This cartoon was done in black and white by the widely known artist, Frank Bergman, as his contribution to the News Christmas Fund. The original, signed by the artist, is offered for sale. Proceeds will go into the fund."

BERGMAN'S STUDIO--HIS PHILOSOPHY

On the line that divides San Francisco and Daly City, at the beginning of Santa Barbara Avenue, is Bergman's home and studio. From the room-high windows in the rear the traffic of Junipero Serra Boulevard first greets the eye. Raised slightly, a panorama dotted with houses, leads the eye to the vast Pacific. The studio, immaculate, has the walls graced with Bergman's creations. In the right-hand corner is a piano, on the top of which are numerous violins and a guitar. The violin is the instrument Bergman uses to express music with. A bookcase filled with profound literature, not for ostentation; for in conversation one senses that Bergman has "chewed" and slowly "digested" their content. Data being collected for the biography, Bergman was asked his philosophy of art. Time of interview was short and space limited, so only a portion of it can be set down.

"Art," said Bergman: "is the universal appreciation of beauty. In Keats' definition 'beauty is truth, and truth is beauty'; from the dawn of man's earliest development this has held true. This beauty or truth may be questioned in the crude tracing with a stick by the caveman upon his damp walls, but to him at that stage of his development, it represented beauty. It is the highest development of the most savage tribe, for the acme of craftsmanship is usually to express in wood or stone, the tribal idol.

"The history of art shows periods of stagnation. In retrospect this seems to have been beneficial. On its broad stream, sometimes for centuries, the waters of expression would accumulate, and then suddenly overflow, producing a Periclean era as of Greece, or a Renaissance of Italy. During its transition it has not been rigorous and unchangeable, but always experimental.

"Economics determines art. Starving artists have contributed little to the world's art. It is difficult to visualize a man, weak, racing against the pangs of hunger, producing a "thing of beauty." The artisans of Egypt, Greece, and Rome, were subsidized by their governments. The patronage of the Medicis and the Church produced the great work of Michael Angelo, Raphael and da Vinci. The commerce of Venice made easy the triumph of Titian and Tintoretto. The gold-rush of California drew to it its pioneer painters.

The question as to "Schools of Art" drew from Bergman:

"As a ground for art's fundamentals, yes; but not to confine one's self to. Experiences accumulated later in life, sometimes demand a technique beyond that acquired in schools. It is here that the individuality of an artist must assert itself in innovation."

"How have you managed during the depression?" we queried of Bergman:

"By thrusting aside the fetish many of us artists labor under that commercial work debauches the nobler conception of art. By doing a mural for a food-market to-day, I sustain myself, and tomorrow in my studio I can work out to my satisfaction, the themes I believe to embody the more noble conceptions of art."

"Does America offer advantages in art greater than those of Europe?" we asked Bergman:

"The sharp boundaries of European nations make it difficult to see art as a whole. A Viennese seldom knows what is happening artistically in Parisian circles, or vice versa In America we have a perspective on the whole."

CONCLUSION

From the strains of the "Blue Danube" to the strains of "California Here I come," have been sketched the thirty-eight interesting years of the life of Frank Bergman. San Francisco he has taken within himself, and absorbed deeply. In return, San Francisco acknowledges him as her own, and lists him in the vanguard of her mural painters. Young, virile, and alert, she expects the projection of many of his murals to enhance the cultural prestige for which she is renowned.

If "Art is," as Henry James said in his lecture, "University in Arts": "....nothing more than the shadow of humanity," then Bergman has added length, and in doing so earned the gratitude of his adopted city.

FRANK WALTER BERGMAN

REPRESENTATIVE

WORKS

MURALS:

Education - Meeting Room, San Francisco Board of Education, Exposition Auditorium Building, 1934
Five Continents - Dining Room, Dollar S.S. President Hoover, 1931
Life of Sir Francis Drake - Sir Francis Drake Hotel, San Francisco
Mail, The; Stockton, California - Post Office, Stockton, California
Music Themes - Balaban and Katz Theatres, Chicago, Illinois
Seven Seas - Dollar S.S. President Coolidge, 1931

OILS:

Broadway Girl
Corbett Avenue, San Francisco
Evening
Fatigue
Golden Gate Park, San Francisco
Musicians
Near Denver
San Francisco
Storstaden (Big City)
Warning, The

WATERCOLORS:

Aurora Nevada
Burlesque
Fairplay, Colorado
Forbidden Heaven
Fresno
Main Street, Los Angeles
Rest
Romeo and Juliet
Temporary Funeral of Intelligence
Washington Square, New York

EXHIBITIONS:

San Francisco, California:
San Francisco Art Association, 1929-1936
52nd Annual - Musician (oil)
54th Annual - The King (Riverside)
56th Annual - The Storm (oil)

Sacramento, California:
California State Fair, 1931
Composition

Santa Barbara, California, 1932

Santa Cruz, California:
Santa Cruz Art League, Fifth Annual Exhibit
February 1932
The Road
Vallejo

Los Angeles, California, 1932

San Diego, California:
California Pacific International Exposition, 1935
Aurora Nevada

Chicago, Illinois:
Chicago Art Institute, 1926

New York City:
Architects League, 1927

Santa Fe, New Mexico:
Art Museum, 1936

Vienna, Austria:
Kirensterhaus Gallery, 1924
Industry

Stockholm, Sweden:
Municipal Gallery, 1924-1925
Storstaden (Big City)
Malmoe City Hall, 1925

AWARDS:

National Academy of Art, Vienna, 1925
The Master School Prize for "Industry"

California State Fair, Sacramento, 1931
Composition

CLUBS:

Member:
San Francisco Art Association
The Art Center, San Francisco, California

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